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TO THE GREATER GLORY OF VERULAM

BY THE HON. SIR JOHN A. COCKBURN, K.C.M.G., M.D.

THE day is fast approaching when not only will the vindication of Verulam from unjustifiable charges be complete, but fresh laurels will be added to the undying wreath which already crowns his brow. From the other side of the Atlantic facts have been recently brought to light which establish Francis Bacon in the proud position of being the foremost founder of the British Empire. Many others were inspired with the idea of planting colonies in the New World, but it was owing to the wisdom of the great philosopher and statesman that casual and intermittent efforts were brought to a successful issue. To Miss Leith is due the credit of calling the attention of the Bacon Society to this subject. It is astonishing that such a stupendous service to this country should have been overlooked by Bacon's biographers. The probable explanation is that even leading statesmen formerly regarded the Colonies rather as a nuisance and an encumbrance than as a mighty and remun-

rative inheritance, and it is only in recent years that the Empire has risen to self-conscious existence. Under the influence of the rising tide of imperial sentiment the place of Verulam in the Valhalla of Empire-Builders is assured. When firmly established in that position, the public will no longer suffer malicious slanders against his fair fame to be uttered with impunity by ignorant or prejudicial critics. Those who have closely studied history in the reigns of Elizabeth and James I. have frequently exposed the absurdity of the accusations brought against Bacon to serve political purposes or to gratify personal spite. He is charged with being obsequious to his Sovereign, but the posture of a courtier towards an absolute monarch, whose will was law and who was hedged with divinity, must be judged according to the standards of the day. Bacon's attitude towards those in authority over him was correct according to the usage of the age in which he lived. Indeed, if he departed from the custom in any respect it was rather in the direction of independence than obsequiousness. He was not sufficiently pliant to suit Buckingham's taste, and his advice to the King bears no trace of the customary servility. Compare his attitude to the King with that of the great Burleigh towards Elizabeth on the occasion of the official murder of Mary Queen of Scots. The Queen of England wished her rival, who had sought her protection and was her guest, out of the way. Indeed, with such a jewel in her keeping her own life was not safe. She signed the warrant for execution and delivered it to Secretary Davison.

At the same time she desired to escape from the obloquy of such a shameful deed, and resolved to shift the blame on to the shoulders of others. Burleigh was of the number whereupon "this great minister deprecated the wrath of his Sovereign in letters of penitence

and submission worthy only of an Oriental Slave," vide *Memoirs of the Court of Queen Elizabeth*, by Lucy Aikin. The same authority adds, "Towards the Queen his mistress, his demeanour was obsequious to the brink of servility ; he seems on no occasion to have hesitated in the execution of any of her commands."

The flimsy nature of the accusation against Bacon of infidelity to Essex has been so thoroughly demonstrated by eminent authorities that it seems superfluous to allude to it. The familiar *reductio ad absurdum* at once proves the impossibility of his acting otherwise than as he did. Supposing that as a counsel for the Crown he had declined, on the plea of friendship, to appear against a traitor who had broken out in open rebellion with the object of seizing the person of the monarch. Would not such a recusant have deserved to be instantly placed in the dock as an abettor of the criminal ? Bacon was loyal to the core. He was devoted to the Queen, as his *Felicities of Queen Elizabeth*, written after her death, abundantly proves. Had Essex and his accomplices not been convicted, the Queen's life would not have been worth a day's purchase. Their acquittal would have proclaimed that deadly High Treason could be committed with impunity. Had the conspiracy succeeded, the assassination of the Queen, when removed from the protection of her customary bodyguard, was a foregone conclusion. The religious bitterness of those days would not have suffered such an opportunity to be lost. How, then, can Bacon be blamed for demolishing the hollow pretence of Essex that his life was in danger and that he acted in self-defence ?

Bacon was known to be unalterable to his friends, and was the last man against whom a charge of infidelity could be justly laid. The part he played was incumbent on him as a loyal subject and a dutiful servant of

the Crown. Many of high rank, as well as young bloods, were in open or secret sympathy with the insurgents. They were naturally incensed against anyone who took part in thwarting their intentions. Their indignation against Bacon was boundless.

Southampton, the abettor of Essex and the sharer of his sentence, though not his fate, pursued the fallen Chancellor with almost inconceivable malice. When he and Coke, Bacon's lifelong foe, joined hands in the prosecution, the result was not for a moment in doubt. The attitude of Bacon rendered their task easy. The Lords could hardly believe that Bacon's so-called "confession" was a fact. They appointed a commission to inquire if his signature was genuine. There were but two or three cases in which the presents accepted by the accused or his servants were *pendente lite* and therefore improper. Bacon could have easily palliated these on the ground that they were oversights among the innumerable decisions he gave when on taking office he cleared the Courts from the reproach of the law's delay. But the King required the vicarious sacrifice to save the favourite. In an age of corruption, Verulam was a conspicuous exception. It would be invidious to rake up evidence of guilt against great names among his contemporaries. Many, if not most of them, were venal. They sold their services, but Verulam's decisions were invariably just. The day is at hand when his dying wish will be fulfilled and the Founder of the British Empire will stand before the world as a man with clean hands and a pure heart, whom all will delight to honour.

THE 1623 FOLIO.

BY GRANVILLE C. CUNINGHAM.

AS in this year of grace 1923, we reach 300 years since the production of the Great Folio of the Shakespeare Plays, brought out in 1623, it seems fitting that we of the Bacon Society should say something about this great and notable work in BACONIANA. There is much that may be said about it, and it may be considered from various standpoints. We might begin with the general "format" of the book, pointing to the absurd picture portrait of the supposed author, with its stiff mask face, and coat with two left sleeves, and go on to show forth the anagrams to be found in the body of the work, with various cipher messages all pointing to Francis Bacon as the real author; but it seems preferable to leave such recondite and technical questions to one side, for the moment, and simply to consider the book from the point of view set out by Messrs. Heminge and Condell, the self-appointed editors, who, as they say, undertook to gather together the immortal Plays that they attribute to William Shakespeare, and bring them out in one volume. Had there been in 1623 any organized literary criticism, or any medium for the conveyance of such criticism, had it existed, there is little doubt that the inconsistencies and incongruities in regard to the bringing out of the book would have been pointed out at the time of its publication, and Messrs. Heminge and Condell would have been forced to explain. But as things then were, there was no one to say a word: the inconsistencies and incon-

gruities were passed by, and Heminge and Condell's statements were accepted without cavil ; and with the passage of years became radiant, as with a garment of truth : so that Shakespearean believers quote them as though they confirmed their case, and refer to Heminge and Condell as men spotless and without guile, and as worthy in every way to stand as sponsors for, and supporters of, him whom they call " the Divine William." For this reason it seems wise and prudent to examine carefully the statements of Heminge and Condell, and see what they actually do say on the subject of " The Folio," and " their beloved, the Author."

The Great Folio, as all the world knows, was brought out in 1623—seven years after Shakespeare's death—by Heminge and Condell, two of his fellow actors, and two friends whom the " immortal William " remembered in his will by leaving them trifling sums of money to " buy them rings " ; and even when he has them thus in mind, he says nothing about collecting or gathering his works, or bringing out unpublished and hitherto unheard-of Plays. He does not even bequeath to them any of the books, such as the author of these Plays *must* have possessed, nor does he refer in the remotest manner to the care and supervision of MSS. It is important to remember this.

Heminge and Condell dedicated their folio to the incomparable pair of brethren William, Earl of Pembroke (who married Mary Sidney, sister of Sir Philip Sidney, and niece of Robert Dudley, Earl of Leicester), and Philip, Earl of Montgomery, and in this dedication they venture to say something explanatory of how they come to undertake the work. They say :

" There is a great difference, whether any Booke choose his Patrons, or finde them. This hath done both. For, so much were your L.L. likings of the

severall parts when they were acted, as before they were published, the Volume ask'd to be yours. We have but collected them, and done an office to the dead, to procure his Orphanes Guardians; without ambition either of self-profit or fame; only to keep the memory of so worthy a Friend and Fellow alive, as was our Shakespeare, by humble offer of his playes, to your most noble patronage."

Now, this is very clear, simple, and modest. We can visualise the two honest actors, Heminge and Condell, labouring to get together and bring out in their Folio all the plays extant as Shakespeare's, and gathering them from all sorts of hidden places—theatrical store rooms and the like—where they may have remained away from public ken: doing this, and nothing more, without any work of correction or selection. And they do this without any thought of profit or fame for themselves, but merely to keep alive the memory of so worthy a friend and fellow "as was our Shakespeare." There is nothing here but the most laudable and painstaking action: the labour of the work was only in collecting these Plays, in order to procure Guardians for the Orphans of the dead Shakespeare; there is no hint of any labour expended in revising or correcting, but merely collecting what has been known before.

But in their Address to the "Great Variety of Readers," which immediately follows the dedication, Heminge and Condell have somewhat more explanatory to say, and something further wherewith to "tickle the ears of the groundlings." They say: "It had bene a thing, we confesse, worthie to have bene wished, that the Author himselfe had liv'd to have set forth and overseen his owne writings. But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends the

office of their care and paine to have collected and publish'd them, and so to have publish'd them, as where (before) you were abus'd with diverse stolne and surreptitious copies maimed and deformed by the frauds and stealths of injurious impostors, that expos'd them ; even those are now offered to your view, cur'd and perfect in their limbes ; and all the rest, absolute in their numbers, as he conceived them. Who, as he was a happie imitator of Nature, was a most gentle expressor of it. His mind and hand went together ; and what he thought he uttered with that easiness, that wee have scarce received from him a blot in his papers. But it is not our province, who onely gather his works, and give them to you, to praise him."

This is a different account from that of the Dedication. We still have the idea set out that they have "only gathered his works," but to this is added the information that whereas they were set out (before) maimed and deformed by the "frauds and stealths of injurious impostors," they are now "cured and perfect in their limbs," and they add that they "have scarce received from him (Shakespeare) a blot in his papers." All this would imply that they have been at the great trouble of correcting the previously published Quartos, and in some instances largely adding to them ; while they remark, *en passant*, that they have scarce received from him a blot in his papers. This remark is, I have no doubt, absolutely true, for they had not received from him as much as even a blot in his papers. I wonder if there is any rabid Shakespearean who really believes that the Quartos were published by the frauds and stealths of injurious impostors ?

The Folio contains thirty-six plays. Of these, twenty were printed for the *first* time, leaving sixteen that had previously appeared in Quartos. Of the twenty for the first time printed, fourteen had previously appeared

on the stage, and were to that extent known, but six of these twenty were entirely new, and had never been heard of before. Of these six, Mr. Halliwell Phillips (a staunch Shakespearean) says in his *Outlines*, p. 155: "It is either in the Folio of 1623, or in the entry of it on the Registry at Stationers Hall, that we hear indisputably for the first time of the following plays:

" 1. *Taming of the Shrew*.

" 2. *Timon of Athens*.

" 3. *Julius Cæsar*.

" 4. *Coriolanus*.

" 5. *All's Well That Ends Well*.

" 6. *Henry VIII*."

Now what reason can we imagine Heminge and Condell had for hiding or suppressing the fact that they were so fortunate as to be able to produce for the first time six unheard-of plays, by their worthy friend and fellow Shakespeare? Surely no other fact could so worthily as this grace their Folio, or make it more acceptable to the Great Variety of Readers. Why did they conceal it? And that they did deliberately conceal it is evident, because in the opening of the address to the Readers they say: "And though you be a Magistrate of Wit, and sit on the stage at Blackfriars, or the Cock-pit, to arraign playes dailie, know these playes have had their triall already, and stood out all Appeals, and do now come forth quitted rather by a Decree of Court, than any purchas'd Letters of commendation."

This statement—conveyed by these two players—in such strangely correct legal language—was quite untrue with regard to the six new plays they had produced. *They* had not stood out their trial already, for no one knew anything about them. The desire to keep them out of sight as new plays must have been for some

reason not apparent. One would think that if Heminge and Condell were really doing what they professed to be doing, viz., "to keep the memory of so worthy a Friend and Fellow alive," nothing could be of greater value for them than the production of these six new plays. The fact of the untruth of the statement they make must at once arouse our suspicion of the veracity of Heminge and Condell, and to doubt the truth of the reasons they so candidly set forth for bringing out the Folio. Their Dedication, and Address to the Great Variety of Readers, become at once open to question. What if they were writing merely to hide the truth, not to display it? And if they were hiding the truth, the suspicion immediately jumps forward, that possibly they were concealing the real author of the plays under the cloak of their friend and fellow Shakespeare; and that their ridiculous suggestion that the Quartos of the plays—produced in Shakespeare's lifetime, without any protest by him—were done by "the frauds and stealths of injurious impostors," was made in the crude endeavour to account for the fact that the Quartos re-appeared in the Folio of 1623, largely corrected and amended—in some cases greatly added to—Shakespeare having been dead for seven years. If Heminge and Condell could get "the Great Variety of Readers" to swallow the statement that the Quartos had been produced by "injurious impostors"—well and good. As to the six New Plays, they would say nothing about them, trusting that the Great Variety of Readers would not notice that they were new; or, if they did, would assume that Heminge and Condell had received them from Shakespeare, when they had received scarce a blot in his papers: and for a very long time these tricks have done excellently well, and the dust thrown in the eyes of the Great Variety of Readers, and the learned commentators as

well, has quite blinded them for many, many years. By this simply devised scheme, and putting forward the two players Heminge and Condell as the active workers, the real author could, at his ease, bring out the Great Folio of his Plays, alter, amend, and add to his previously published Quartos, and introduce new Plays, all in the name of the dead and departed Shakespeare, without anyone being inquisitive on the subject or surprised at what might be thought unusual occurrences. There were no blots to be seen anywhere, as Heminge and Condell testified.

I have put forward—as concisely as possible, and, I fear, much too briefly—the manner in which this collection of magnificent Plays was brought out—ostensibly—by these two players Heminge and Condell, and I feel sure that unbiased thinkers will agree with me, that the manner was not such as should have been accorded to them—if truth were strictly observed. We Baconians know, from the internal evidences, that they were written by a man of vast knowledge and experience: one possessing a wide classical education; and from parallel passages with other extant literature, that that man was none other than the great Francis Bacon. And the strange fact is, that the style and matter of these plays is so reminiscent of Bacon, that men who are professed believers in Shakespeare—and who have only sneers and abuse for what they are pleased to call “the Bacon craze”—cannot fail to see the hand of Bacon in them. Listen, for a moment, to what David Masson said, and Masson was a staunch Shakespearean:

“Shakespeare is as astonishing for the exuberance of his genius in abstract notions, and for the depth of his analytic and philosophic insight, as for the scope and minuteness of his poetic imagination. It is as if into a mind, poetic in form, there had been poured

all the matter that existed in the mind of his contemporary Bacon. In Shakespeare we have thought, history, exposition, philosophy, all within the round of the poet. The only difference between him and Bacon sometimes is, that Bacon writes an Essay, and calls it his own, whilst Shakespeare writes a similar Essay and puts it in the mouth of an Ulysses or a Polonius."

Had Masson's vision not been narrowed by preconceived ideas, he might have done useful work in solving the Bacon-Shakespeare problem.

I will conclude with a short extract from Bacon's Will. He pathetically says: "For my name and memory I leave it to Foreign Nations: and to mine own Country men—after some time be passed over." Perhaps 300 years is a sufficient time to be passed over, and Bacon's countrymen may now seriously endeavour to find out who he really was, and what he actually wrote.

SIR SIDNEY LEE CHALLENGED:

BEING A COPY OF A LETTER THAT
EXPLAINS ITSELF.

RAVENSWOOD,
45, SUTTON COURT ROAD,
CHISWICK, W.4.

March 23, 1923.

DEAR SIR SIDNEY LEE,—
In 1915 I begged you, the most influential member, to ask the Shakespeare Tercentenary Committee to consider certain new facts affecting the question of the poet Shakespeare's identity; some being arguable sub-surface signals in the original Shakespeare volumes, and others contemporary refer-

ences to the poet as a contemporary who could not have been the traditional poet. But you refused to move in the matter, and I got no hearing either from them or from you.

Five years later I was able, on its own merit and before mentioning any mathematician's opinion thereupon, to induce the editor of the *Athenæum* to publish a section of a set of remarkable sub-surface coincidences found by me in the First Folio poem signed "I.M.," including a double coincidence that one of our leading mathematicians, Professor Andrew Forsyth, F.R.S., had stated to me could only have occurred against odds that were "multitudinously overwhelming," and in his opinion showed that I had come across a genuine "cryptogram"—the suggestion of a cryptogram being entirely his own (see *Athenæum*, March 5, 1920).

You wrote direct, addressing me in apparently quite friendly mood as "Dear Mr. Denham Parsons"—a style I have just reciprocated, refusing to deal with such evidence in the *Athenæum*, but saying that you would consult your friend Professor Forsyth about it.

From that day to this—and three more years have passed, despite nine applications, I have not been able to obtain the result of such consultation from you, nor any other word on the subject ; though apparently you did consult Professor Forsyth, as on finding that the coincidences tabled by me in the *Athenæum* could be interpreted in favour of the Bacon-Shakespeare theory he wrote me saying that I was upon no account to apply to him for any more information about the mathematical aspects of those or any other coincidences.

So is the tradition defended ! Tell it not in Stratford-upon-Avon, publish it not in the streets of London Town, and put it not down to either insolvency of office or insolvency of imagination, nor even to that mental infirmity of Sheep-through-the-gap-ishness which affects

accepted authorities as well as lesser folk, but the definite policy of the accepted authorities on Bacon and Shakespeare towards students asking awkward questions about admissible evidence arguably favourable to the Bacon-Shakespeare theory, all along has been, and still is, one of deliberate evasion. Moreover, instead of judicially guarding themselves and the general public from the effects of the tremendous psychological momentum naturally arising from centuries of custom, they have taken the fullest advantage of it possible. Peradventure, therefore, the chief living representative of Francis Bacon had reason for his remark in a recent letter to me, to the effect that the attitude of mind of the accepted authorities in such matter is much the same as was that of the Scribes and Pharisees of old in another matter.

Let this rest for the moment, however, in favour of the point that whatever Professor Forsyth may have privately reported to you about what he suggested to me must be part of a "cryptogram," the odds against a chance occurrence of the double coincidence he dealt with have since been very kindly worked out by Dr. F. S. Macaulay, Associate Editor of the *Mathematical Gazette*, for me, and reported by him as "about 30,000,000 to 1." Moreover, a third great mathematical expert, General N. Yermoloff, K.C.B., on looking into this double coincidence connected with Shakespeare equivalents at once pointed out to me that, perfectly superimposed upon it, is a double double-coincidence exhibiting, instead of the digit sums 103 (= Shakespeare) and 177 (= William Shakespeare), the digit sum 55 four times. And I was able to show that this perfectly superimposed fourfold 55, is the digit sum of the letter numerical values of the name



Nor was this all, for I was also able to show that the only word in this First Folio poem which is set up in the same type as the name Shake-speare, and therefore in the event of the presence of signalling about the poet's identity should indicate his identity more certainly than any other, is a word of the numerical value 55. Also that an important coincidence, unfortunately omitted from the set of coincidences published by me as found in Ben Jonson's introduction to the First Folio, and described by the *Nation and Athenæum* on June 25, 1921, as a "striking" set favourable to the Bacon-Shakespeare theory, is the fact that the last letter of the name Shakespeare therein is letter 55. Also that there are many demonstrable signals of 55 in "the added double leaf" of the First Folio prefatory matter taken with the added matter of the last-written but first-placed play.

Therefore, I pray you Sir Sidney, remembering the appeal of the *Nation and Athenæum* on February 3, 1923:

"It would be reassuring to the weaker brethren if some great Shakespearean student would consider and answer the latest arguments of the Baconians. Such a publication as Mr. J. D. Parsons's *Author Bacon* (to be had of the pamphleteer, 45, Sutton Court Road, Chiswick, at 2s., post free) is worth an expert reply," etc., etc.

to come with me on a little tour of inspection, using the A = 1 to Z = 24 code of the positions of letters in the Elizabethan alphabet as our guide, with the one working rule that every printers' sign for a terminal "m" or the conjunction "and" be taken as such letter "m" and the letters "A.N.D." And please remember that my figures are based upon the series of *facsimile* copies edited by yourself, and have been audited by a gentleman chosen by Sir George Greenwood, K.C., on account of his practical experience of code signalling during the Great War.—J. S. L. Millar,

Esq., Writer to the Signet, 20, Castle Street, Edinburgh.

Looking backward to the three authorised issues of Shakespeare poetry in volume form, if in search of possible signalling one naturally turns first to the last printed-on page of the First Folio. A reversed page number, 399 as 993, stares us in the face. Reversal faintly suggests *back-on*, and thus *Bac-on*. How came it that the only volume in the world with a reversed last page number, was the very one where such a suggestion could best operate?

Going on, back to the next likely position for any signalling to be met with in our reverse direction survey, we come to the additions to the last-written but first-placed play, *The Tempest*. The twenty lines of the "Epilogue spoken by Prospero," and twenty exactly opposite lines of Names of Actors, present the letter numerical value total 9,900, or 55×180 . The total for what in properly-bound copies of the First Folio is the page of prefatory matter put next before the plays, that presenting the so-called half-title and the Names of Actors, is 5,335, or 55×97 ; which, together with the 9,900, makes 55×277 —that is to say, 55 multiplied by the joint equivalents of Francis Bacon (= 100) and William Shakespeare (= 177). If we add the other printed-on page of what Professor Pollard calls "the added double leaf," that of the Digges and I.M. poems, we get the total $5,335 + 13,092$, or 18,427: which is $55 \times 33 \times 10 + 277$. Including the *Tempest* additions total of 9,900, this gives a grand sum total of 28,327: which is $55 \times 510 + 277$. Reverse the figures in honour of the fact that the signalling is about *Bac-on*, and we get 72,382: which is $55 \times 1,311 + 277$.

Moreover, look at the details of the "Epilogue spoken by Prospero" taken by itself. The total letter numerical value, 5,913, is divisible as 4,824 for *inside*

words—an exact multiple of the equivalent of Francis (= 67), and 1,089 for *outside* words—an exact multiple of the equivalent of Bacon (= 33). Then again, this 1,089 total is the finest numerical signal of Bacon that exists—being the mathematical power of its value, 33×33 . And the best known form of Bacon's signature, Fr. Bacon, if spelt out on the initials of words from the initial F of the last word "free" towards the initial N of the first word "Now," exactly traverses the epilogue (Free, Reliev'd, Be, And, Confinde, Owne, Now). And his next best known form of signature, Fr. St. Alban, if so spelt out also exactly traverses the epilogue (Free, Reliev'd, Spirits, To, And, Let, By, And, Now). Take, too, the last word, the word put before us as Shakespeare's farewell word as a poet—the word FREE; why, it was the one and only word in the Elizabethan vocabulary whereby one could separately signal both the Christian name Francis—which means "free," and the surname Bacon—which has the same numerical value.

We will now, if you please, go further back still, to the one likely position for any signalling in the First Folio still unvisited, the ten-line introduction by Ben Jonson placed even before the title-page. I have not time to draw your attention to all the coincidences found by me here and two years ago described by the *Athenæum* as a "striking" set: a set since augmented. But Ben Jonson's open authorship claim "his Booke" imperatively demands notice—as here would also be a secret claim were any cryptography about. The claimative word "his" of such open claim is the 67th or Francis word counting on all ten lines of the poem, and the 33rd or Bacon word counting only on the five lines like the one presenting it.

As to the authorised volume of Shakespeare poetry next to be met with in our backward glance, the last

word of "Lucrece" is "banishment," which presents the equivalent, 100, of Francis Bacon; while on the commencements of the two terminal words of the closing couplet, "banishment" and "consent," the name ba-con can be spelled out. The two first words of the opening couplet, "From" (= 49) and "Borne" (= 51) together present the initials F.B. in the right position for so initialing the poem, and together present the equivalent, 100, of Francis Bacon. This is most noteworthy in that the balancing two terminal words of the closing couplet of the earlier poem *Venus and Adonis*, "Queen" (= 59) and "seen" (= 41), also present such equivalent of Francis Bacon. And, what is more noteworthy still, in this earlier instance such equivalency is only brought about by *special spellings*. All earlier spellings of both "queen" and "seen" in *Venus and Adonis* have the usual Elizabethan terminal "e," and all spellings of both "queen" and "seen" in "Lucrece" have such terminal "e"; and there is no other reason than signalling for such *special spellings*. As to the dedication page of *Venus and Adonis*, where first the name Shakespeare appeared in connection with poetry, the total of letter numerical value it presents, 7,821, is at once: (1) an exact multiple of 79 = AUTHOR, (2) an exact multiple of 33 = BACON, (3) an exact multiple of 79×33 , and (4) by internal multiplication (as $7 \times 8 \times 2 \times 1 = 112$) the simple addition of 79 = AUTHOR and 33 = BACON.

In the just ended little tour of inspection to which I invited you, Sir Sidney, I have for brevity's sake ignored more than half the admissible evidence in my notebook, and have pointed out no more than will give you perhaps a slightly better general idea than before of the weight of the evidence I hold pointing to the existence of signalling about the authorship of the Shakespeare poetry precisely where any such signalling,

did it exist, would be most likely to exist. If the coincidences pointed out have (as, of course, is the case) a mathematical aspect of importance as a connected series for the most part happening against long odds, they are also in themselves of a character so simple that any office boy could understand them and realize their collective weight. And the remaining time at my disposal must be devoted to one or two of the dozens of coincidences presented by the first four columns of words of the First Folio poem signed "I.M."

When in a reverse direction search for possible signalling prompted by the reversed last-printed page number of the First Folio, we come to 5,335 as the letter or word numerical value total for the so-called "half-title" and Names of Actors printed-on page of prefatory matter intended to be placed next before the plays, the combined facts that both 55 and 33 are coincidental values, that not only does such total *at sight* suggest them, but also form an exact multiple of 55, and that if 55 be deducted the remainder is an exact multiple of 33, arguably signify that we should look out for a more important association of such coincidental values in the word totals of letter value.

Turning over to the preceding half of "the double added leaf," we immediately hit upon such an association. For at the bottom of the page is the "I. M." poem. And while the fourth word of the bottom line has the value 33, the fourth word of the bottom line but one has the value 55.

WEE	wondred	(<i>Shake-speare</i>)	that	31	78	(103)	47
From	the	World's	Stage	49	32	85	50
Wee	thought	thee	dead	31	95	37	14
Tels	thy	Spectators	that	53	50	129	47
To	enter	with	applause	33	59	57	86
Can	dye	and	live	17	32	18	45
That's	but	an	<i>Exit</i>	65	41	14	55
This	a	Re-entrance	to	54	1	98	33

Obviously the fact that a coincidental 55, coincidental not only in itself but also as the value of the only word in the whole poem set up in the same type as the name Shake-speare, occurs exactly over a coincidental 33, the equivalent of Bacon, may mean that the first four columns of words constitute a special signalling area. Nor, as 55 is coincidental as being the sum of digits of the letter numerical values of the name



can one more logically put such an assumption to the test than by first carefully ascertaining and examining the sum of digits presented by the included 32 word totals of letter numerical value.

As shown in the *Athenæum* of February 6, and March 5, 1920, the sum total of digits presented is 280. And (coincidence 1) there is a clear-cut division as 103 (= Shakespeare) for the top three rows and 177 (= William Shakespeare). Moreover, (coincidence 2) this digit total of 280 is the reverse direction total of the Francis Bacon letter numerical values.

Put all 32 values on the 32 squares of half a chess-board—an idea suggested both by the 6,577 or $64 \times 100 + 177$ total presented by the central block of type on the *Venus and Adonis* dedication page, and by the fact that the value of the poet's publication name, 177, is the sum of the digits of the positional numbers 1 to 32. There is a clear-cut division as White square values 103 (= Shakespeare), Black square values 177 (= William Shakespeare). This completes the double coincidence occurring against odds "multitudinously overwhelming," according to Professor Andrew Forsyth, F.R.S., and "about 30,000,000 to 1," according to Dr. F. S. Macaulay, Associate Editor of the *Mathematical Gazette*.

Suspecting the superimposition of a double Bacon

equivalent coincidence upon this double Shakespeare equivalent coincidence, I had more than once experimented with the repetitions of values—and found nothing. On consulting General Yermoloff, K.C.B., about the coincidences generally, he speedily saw what through inexpert method I had missed.

Take (as one comes first to a White square value and first to the three top rows section of the signalling area) first the 16 White square values, and then all 12 values of the three top rows; and reduce away identicals.

31	103		31	78	103	47
	32	50	49	32	85	50
31	37		31	95	37	14
	50	47				
33		57				
	32	45				
65	14					
	I	33				

There remain on the left the *eight* values: 50, 33, 57, 32, 45, 65, 33, 1. The sum of their digits is 55. There remain on the right the *four* values: 49, 78, 85, 95. The sum of their digits is 55.

Take next the 16 Black square values, and then all the values of the five bottom rows; and reduce away identicals.

	78	47				
49		85				
	95	14				
53	129		53	50	129	47
59	86		33	59	57	86
17	10		17	32	10	45
	41	55	65	41	14	55
54	98		54	1	98	33

There remain on the left the *four* values: 49, 78, 85, 95. The sum of their digits is 55. There remain on the right the *eight* values: 50, 33, 57, 32, 45, 65, 33, 1. The sum of their digits is 55.

As for what may be called detail work here, each set of four remaining values will be seen to form the first *star* possible in the signalling area. By intermultiplication these four values present the equivalent of William Shakespeare (as $4 \times 9 = 36$, $7 \times 8 = 56$, $8 \times 5 = 40$, $9 \times 5 = 45$, total 177). And the digits of the four products add up to the equivalent of Bacon (as their sum is 33).

Here the eight *line* totals and four *column* totals of numerical value presented by our 32 word signalling area should have attention. The eight line totals are 259, 216, 177, 279, 235, 112, 175, 186, with a digit total of 100—the equivalent of Francis Bacon. The four column totals are 333, 388, 541, 377, with a digit total of 55—the digit sum of the letter numerical values

$$F_6R_{17}A_1N_{13}C_3I_9S_{18} \quad B_2A_1C_3O_{14}N_{13}.$$

To present the full sum coincidences as well as the digit coincidences would take many pages more; and I must restrict myself to the first of them. The White square diagonal from the value representing the first word of "I. M.'s" poem, and the Black square diagonal from the second word value, are

$$\begin{array}{ccc} 31 & & 78 \\ & 32 & \\ & & 85 \\ & 37 & \\ & & 14 \end{array}$$

They respectively total 100 and 177—the equivalents of Francis Bacon and William Shakespeare. Intermultiply the three William Shakespeare values, $7 \times 8 = 56$, $8 \times 5 = 40$, $1 \times 4 = 4$, total 100, and

you get the Francis Bacon equivalent out of the second diagonal as well as the first.

What, therefore, remains to be said in this open letter? I think, only these two things, Sir Sidney Lee. I claim that although, for the sake of comparative brevity, I have had to leave out most important coincidences found in Ben Jonson's introduction, the "I. M." poem, and *The Tempest*, I have nevertheless put before you admissible evidence loudly calling for a retraction of your repeated assurances as Editor of the *Dictionary of National Biography* to the effect that no case for the Bacon-Shakespeare theory exists. And I hereby challenge you to show that the series of sets of coincidences herewith presented as discovered in the most likely positions for any sub-surface signalling in the authorised volumes of Shakespeare poetry, does not justify such claim.

Faithfully yours,

J. DENHAM PARSONS.

To Sir Sidney Lee, D.Litt.,
108A, Lexham Gardens,
Kensington, W.

DROESHOUT'S FRONTISPIECE, 1623,

AND

VERSES TO THE READER.

In the First Folio of Shakespeare, with a Note
on 46th Psalm.

By W. H. M. GRIMSHAW.

SOME years ago I made out what I think is a partial interpretation of Martin Droeshout's cryptic picture in the 3rd Edition of Florio's *Montaigne*, and it struck me that the same methods

applied to his First Folio picture might lead to something.

Mr. E. V. Tanner had shown me his discovery of the wonderful fact that both above and below the middle letter in the verses "To the Reader" (the s in the word "his" in the 5th line) the addition of the values of the letters came to 1614 and by splitting the value of the S = 18, the date of the Folio 1623 comes out above and below,—the split W in "was" and "writ" being treated each as two V's. Also that this date applied to M(1)R. WILLIA(6)M S(2)HAK(3)espeare as printed above the Portrait, leaving out the small "r" in Mr., makes MASK. This may be chance, but there it is!

This find of Mr. Tanner's gave me an impetus and confidence in tackling the mystery of the Portrait and Verses.

The first thing that struck me on looking at the Portrait was the mask-like character of the face and the perspective of the plane of that face leaving room for a more human face behind; in fact, that it was a Mask.

It is generally agreed by those who have studied the Portrait that the shoulders are the Front and Back of a right shoulder.

FRONT BACK

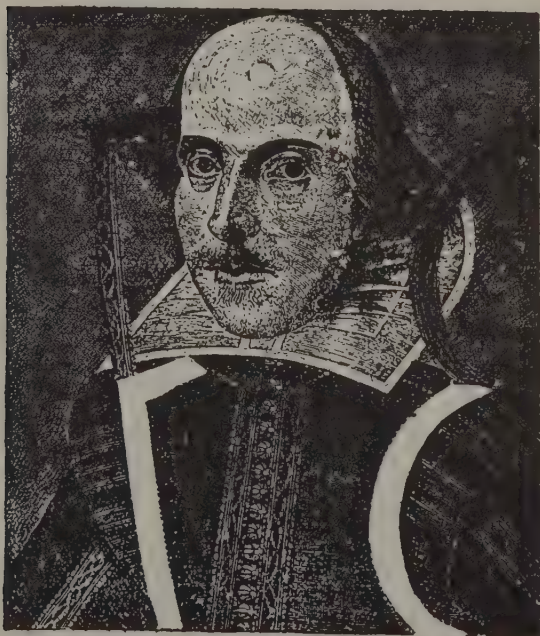
Makes a perfect anagram,
FR. BACON, KT (knight)
Beneath the Mask.

Again, if we take the date 1623, the alphabetical equivalents of which are A F B C and ANNO CHRISTI we get the anagram

FRANCIS BACON HIT
Beneath the Mask.

"As he hath HIT his face," OE past participle of to hide.

The peculiar drawing which accentuates the Front and Back of the right shoulder on the DOUBLET lends itself to a double pun ; to double, meaning to go Frontward and Backward. Now, if we DOUBLE IT (the drawing of those lines) we get F. Frontwards on the Front Shoulder and a Backwards on the Back Shoulder, thus :—



I then applied this Doubling of the Front and Back idea to the Verses "To the Reader" with the result that I found the most cunningly constructed

B	A
A	C
C	O
O	N

Which reads B A		B
C	and	A
O		C
N		O N

Thus :—

VERSES TO THE READER.

In First Folio,

Inter-printed FRONTWARDS & BACKWARDS.

.	I	T	.	O	H	.	T	E	H	K	E	O	.	O	R	B	E	.	A	S	D	I						
E	H	R	.	T	T	U	H	B	I	.	S	E	.	R	F	U	I	T	G	C	U	I	R	P	E	.		
.	S	T	I	H	H	A	.	T	N	.	O	T	.	H	T	O	O	U	N	.	.	H	E	E	K	R	O	
E	O	.	L	S	.	E	R	E	E	S	D	T	A	.	E	P	R	U	.	T	T	.	O	I	N	T	N	
.	A	W	.	C	A	.	S	E	.	H	F	.	O	E	R	C	.	N	G	I	E	S	N	.	T	T	L	U
E	B	.	S	E	H	S	A	S	K	A	E	R	S	B	P	.	E	N	A	I	R	.	E	T	.	I		
C	R	U	V	T	V	.	W	R	H	E	E	V	R	E	E	.	I	S	N	A	.	V	T	V	H	.		
E	T	.	A	G	H	R	T	A	.	V	L	E	L	R	A	.	.	H	E	A	S	D	S	.	A	A	P	
.	R	S	U	T	S	R	.	I	N	F	E	E	H	.	T	W	.	I	D	T	L	H	U	.	O	N	W	
A	.	T	T	U	N	R	I	E	R	.	P	T	.	O	E	.	H	O	T	U	.	T	E	D	C	O	A	
O	F	.	T	S	H	I	E	H	.	L	T	I	I	F	H	E	.	.	H	O	T	.	.	A	C	H		
O	.	U	E	L	H	D	.	.	S	H	A	E	.	.	E	B	S	U	S	T	A	.	R	H	B	A	.	
V	N	E	I	.	.	D	L	R	L	A	E	W	W	N	.	E	S	.	A	H	.	I	T	S	.	W		
W	.	I	S	T	I	.	H	A	.	S	E	.	N	W	W	E	A	L	R	L	D	.	.	I	E	N	V	
H	A	B	.	H	R	.	A	T	S	U	S	B	E	.	.	E	A	H	S	.	.	D	H	L	E	U	.	O
A	O	C	.	T	O	H	.	.	E	H	F	I	I	T	L	.	.	H	E	I	H	S	T	.	.	F	O	
W	N	O	.	D	E	T	.	U	T	O	H	.	E	O	.	T	P	.	R	E	I	R	N	U	T	T	.	A
P	A	A	.	U	H	L	T	D	I	.	W	T	.	H	E	E	F	N	I	.	R	S	T	U	S	R	.	
.	S	D	S	A	E	H	.	.	A	R	L	E	L	V	.	A	T	R	H	G	A	.	T	E	.	.		
.	H	V	T	V	.	A	N	S	I	.	E	E	R	V	E	E	H	R	W	.	.	V	T	V	U	R	C	
I	.	T	E	.	R	I	A	N	E	.	P	B	S	R	E	A	K	S	A	S	H	E	S	.	.	B	E	
U	L	T	T	.	N	S	E	I	G	N	.	C	R	E	O	.	F	H	.	E	S	.	A	C	W	A	.	
N	T	N	I	O	.	T	T	.	U	R	P	E	.	A	T	D	S	E	E	R	E	.	S	L	.	O	E	
O	R	K	E	E	H	.	.	N	U	O	O	T	H	.	T	O	.	N	T	.	A	H	H	I	T	S	.	
.	E	P	R	I	U	C	G	T	I	U	F	R	.	E	S	.	I	B	H	U	T	T	.	.	R	H	E	
I	D	S	A	.	E	B	R	O	.	O	E	K	H	E	T	.	.	B	O	.	T	I	.	.	.	.

The split W in "was" and "writ" treated as V V.

Now, this is obtained by going Backwards and Frontwards from the middle letter—the W in WIT—leaving the spaces between the words in lines of 14 letters and spaces.

VERSES TO THE READER.

FORWARDS.

E	R	.	T	A	O	.	T	H	E	.	R	E	A	D
.	T	H	E	S	H	S	T	H	E	S	F	O	R	E
E	W	A	S	H	.	F	O	R	E	R	R	P	E	T
E	.	S	T	G	R	V	E	E	E	E	.	W	.	H
C	U	T	U	T	R	.	I	E	T	L	.	F	O	I
E	.	U	E	L	D	A	S	U	W	.	N	B	E	A
A	B	T	R	A	H	T	D	S	E	I	T	P	E	A
O	A	E	U	L	.	.	.	.	T	A	H	E	L	V
O	C	I	S	S	A	N	I	N	B	C	E	A	D	O
V	O	.	T	I	I	.	.	.	E	R	E	.	.	.
W	.	O	C	S	N	T	O	O	K	E	.	.	.	.
.	S	I	B	O	.	.	.	.	.	.	.	.	.	.

The split W in "was" and "writ" treated as VV.

VERSES TO THE READER.

BACKWARDS.

. H	. .	I	. B	. E	K	O	O	B	. S	I
S	I	T	U	E	R	U	T	G	P	. O
O	L	H	R	O	T	O	N	T	K	N
A	C	. E	S	. A	E	C	N	. I	T	U
B	V	V	R	E	R	B	. N	S	T	I
R	A	H	. T	L	L	A	. E	S	V	. P
T	U	S	. N	E	H	T	. D	S	U	W
R	T	N	I	R	P	. E	H	T	E	A
F	. S	S	I	H	. T	I	H	. H	T	H
. E	H	. S	A	. E	. E	S	S	A	R	. W
N	I	L	L	E	W	S	A	. D	T	I
	S	I	U	E	N	A	R	. L	E	W
	H	. T	E	B	. E	H	. D	. U	U	V
	. O	U	E	F	I	L	. E	H	T	O
	. T	I	W	. O	. E	F	. I	R	S	. A
	. D	A	H	. R	E	V	A	R	. U	. E
A	. T	. N	I	E	R	E	H	W	T	C
H	E	R	E	P	S	E	K	A	S	E
. L	T	N	E	. R	O	F	. S	A	W	. E
T	I	. T	U	P	. T	S	E	E	. T	E
R	E	H	U	O	H	T	. T	A	H	. E
E	R	U	G	I	F	S	I	H	R	E
D	A	E	R	. E	H	T	. O	T		

The split W in "was" and "writ" treated as V V

Can these anagrams and initials, and the direct name of BACON occurring in two pages, be mere coincidences?

THE 46TH PSALM.

This same construction is in the 46th Psalm in two places.

The 10th Verse read Backwards and Forwards gives :—

earth	Be		
the	still		
in	and	In the Psalm as a whole the	
exalted	know	46th word	46th word
be	that	Forward	and the Backwards
WILL	I	is	is
I	AM	SHAKE	SPEARE
heathen	God		
the	I		
among	will		
exalted	be		
be	exalted		
will	among		
I	the		
God	heathen		
AM	I		
I	WILL		
that	be		
know	exalted		
and	in		
still	the		
Be	earth		

It makes one wonder who the final Editor of James I's translation of the Bible (anyway the 46th Psalm) was, and if there may not be more of the same kind of cryptography in the single letters of this 46th Psalm.

A REVIEW OF M. LANGIE'S HAND-BOOK OF CRYPTOGRAPHY.

By HENRY SEYMOUR.

[*Cryptography: A Study on Secret Writings.* By André Langie, translated from the French by J. C. H. Macbeth. Constable, London.]

THIS closely-printed treatise of 192 pages contains a great deal of historical and technical information about the subject of which it treats, and Baconians will find it a valuable addition to their libraries. It does not pretend to be a complete manual of cryptography. The author's object is to explain what Cryptography is, what it has been from remote antiquity to the present time, and to relate his own experiences as a professional and expert decipherer. The first part of the volume contains a description of the principal systems of cypher, to which is added some interesting notes on the rôle played by their use in history. Nowadays, the author says, all the Great Powers have a Cypher Department, and when the head of a State and his Minister of Foreign Affairs leave the country they are always accompanied by a staff of experts from this department.

The second part is devoted to numerous examples which the author, in his professional career, was successful in deciphering without a key. In the third part, advice is given in a general way on lines which proved profitable to the author in deciphering carefully concealed cryptograms, together with tables and formulæ. He warns his readers, however, not to rely too implicitly on his general conclusions, but advises

them to work patiently and free from any mental bias, as he has often found that, in cryptography, the exceptions are far more frequent than the rule.

The origin of secret writing is lost in the mists of antiquity. Herodotus has recorded a not very practical system once employed in the East. "Histæus, tyrant of Susa, wishing to communicate to Aristagorus, his lieutenant at Miletus, the order to revolt, could find only one way, all the roads being guarded. He had the head of his most trustworthy servant shaved, made some incisions in the scalp, and waited till the hair grew again. As soon as this occurred, he sent the man to Miletus without giving any further instruction than, on his arrival, to invite Aristagorus to shave his head and scrutinize it. Now, the incisions formed the word 'Revolt.'"

The Spartans improved on this system by the *Scytale*, of which Plutarch has left a description. Bacon also refers to the scytale in the book on "Cyphars" in *De Augmentis*. Bishop Wilkins tells us that "the Lacedæmonian Scytale was contrived by Archimedes, about the year of the world 3735. There were provided two round staves of an equal length and size, the magistrates always retaining one of them at home, and the other being carried abroad by the General, at his going forth to war: when there was any secret business to be writ by it, their manner was to wrap a narrow thong of parchment about one of the staves by a serpentine revolution, so that the edges might meet close together: upon both which edges they inscribed their epistles; whereat the parchment being taken off, there appeared nothing but pieces of letters on the sides of it, which could not be joyned together in the right sence without the true scytale." *

* *Mercury; or The Secret and Swift Messenger*, 1641, p. 38.

Coming nearer the Christian era, Suetonius, the biographer of Julius Cæsar, tells us that the latter employed a cypher consisting in writing, instead of the required letter, the third letter from it, as D for A, and so on. Since the Middle Ages numerous writers have investigated or evolved new systems, and the author mentions Bacon, Vigenère, and Cardinal Richelieu as prominent examples; while Louis XIV is said to have used so complicated a cypher that it was not until 175 years after his death that the key was discovered!

It is to be regretted that the author has paid scant attention to the Bacon cyphers, while devoting so many pages to the examination of cyphers of far less importance. It is quite certain that Bacon was familiar with most of them, and that he completely outclassed them. Perhaps the author, not being intimately acquainted with this branch of Bacon's activity, nor with Baconian literature at first hand, has failed to appreciate the scope and practical application of the Bi-literal, of which the Morse telegraphic code, now in general use, is but one of its manifold offshoots.

"Broadly speaking," says M. Langie, "all the systems may be divided into two categories: Substitutional, where the real letters of a text are replaced by other letters, or by Arabic numerals, or by any other signs; and Transpositional, which retain the real letters, but shuffle them completely, so as to produce chaos." In the generic sense this is true, but Bacon's Bi-literal cypher stands apart in a category of its own, and its superiority over others is that one may write any cypher in any exterior text, while at the same time it diverts suspicion from its being a cypher at all. In the ordinary cryptographic examples presented by M. Langie, there is no attempt

to conceal the fact that a cypher is employed—their very character, or make-up, manifests that very clearly to the eye. And such are what Bacon called the “weakest cyphars.”

Now, the principal clue in the deciphering of cryptographic writing, in the investigations of M. Langie, depends on a knowledge of the recurrence of given letters. This, of course, is not affected whether figures or other symbols are substituted for letters, or *vice versa*.

“In English, French, German, and most languages of Western Europe, the most frequently occurring letter is E; the letter which follows is, in French, N or S, according to the writer; in German, N; in English, T. . . . The next thing to do is to study which letters commonly adjoin. They are ES in French and EN in German. The most frequent groups of three are ENT, in French; THE in English; and EIN in German.”

According to Edgar Allan Poe the following is the order of letter-frequency in English: EAOIDH NRSTUY, etc., but according to Vesin de Romanini: ETAONIRSHDLCWUM, etc. The order of frequency of *final* letters, according to Valerio, is ESDNTRYOFA, etc. By comparisons, considered in relation to the frequency of certain letters, it is said that the frequency of certain symbols is taken to constructively identify them with the different letters, thus establishing the order of their employment.

About all this, however, there is nothing to dispute; but in a very different manner is the law of letter-frequency applicable to the Bi-literal cypher. This law was thoroughly understood and anticipated as a possible clue to discovery by Francis Bacon.* By

* See also a reference to this law in *The Art of Secret Information disclosed without a Key*, by John Falconer, 1685.

making any five letters of an exterior text stand for one only in the cypher was deeper than it appears, for it effectually drowned the letter-frequency clue to discovery. Perhaps Prospero had this in mind in the line :

"Deeper than did ever Plummet sound, I'll drown my booke."

It seems, however, that M. Langie spies the difficulty, yet disparagingly refers to Bacon's subtlety in these words :

"Bacon thought he had found something wonderful. . . . He replaced each letter of the plain text by a group of five letters, writing :

AAAAA AAAAB AAABA

for A, B, C. The method of deciphering a document written in this way is obvious enough : the frequency of the *groups* [italics mine] must be calculated instead of that of the letters ! "

And then, with the air of self-assurance proceeds :

"In the example given below, representing the last letters of a message, and, according to the most plausible supposition, the termination of a feminine Christian name,

ABAAA BBBAB ABAAA,

we are induced by the frequency of the groups to read ENE, and, accordingly, to presume such a name as Irene, Magdalene, or Helene. And, once we have arrived at the probable value of two letters in a ciphered text, success is only a question of time."

I have cited the foregoing to show that the author has but a very superficial knowledge of the Bi-literal cypher. One cannot imagine that he has ever read Bacon's own description of it. It would indeed have

been a simple cypher to discover if its inventor had designed its exterior form as a succession, in transpositional alternations, of A's and B's in the manner indicated by M. Langie. As Bacon had already published the key or code, that is, the Bi-literal Alphabet, to the world, there would have been little art required to extract "F. BACON" from the following succession of letters :

AABABAAAABAAAAAAAABAABBABABBAA.

All this, however, is a complete begging of the question. For the real secret of the Bi-literal cypher is the *discovery* of the A's and the B's (or relative values) ; in other words, the determination of the differential principles of such symbols which are in some way connected with the ordinary letters of an exterior text in which a cypher is involved. Bacon showed that it could be contrived, and exhibited more than one example, by the use of two slightly different forms of textual letters, each form being selected, as occasion arose, to represent the A or the B symbol. In other words, that either symbol might be expressed by virtue of form. But he did not stop here. He carried us from the concrete to the abstract and showed very clearly that a multiplicity of forms might be used to further obscure the matter so long as they were susceptible of division into two common properties of form, *e.g.* the line and curve (angularity and rotundity). The particular form would then not matter in the least, inasmuch as the symbols might be deduced by comparative analogy.

Any form would be serviceable, Bacon explained, that might be capable of a twofold difference ; or anything capable of being presented to the eye, or accommodated to the ear, as by bells, torches and the like.

The translator of the book, in a concluding chapter, is far more cautious in referring to the Bi-literal. He says: "M. Langie states that the cypher invented by Francis Bacon is extremely easy to break, but I am of opinion that this system, used with certain variations, could be made extremely difficult."

This, at least, is something to the good. As a matter of fact, the peculiar complexity of the Bi-literal cypher is such that the least variation of it would at once render it quite impossible to decipher without a key. I do not propose to exhibit such a variation because it would be embarking upon a barren enterprise. And my object is rather to elucidate than to obscure the principles on which this cypher rests. So, in conclusion, I will venture to submit three very simple variations of it, as they occur to me, which are to be read in the same way, and by means of the same Bi-literal-Alphabet code, that Bacon has published to the world. The only distinguishing features about these examples are that they are exhibited in a new dress; that, whilst being in strict conformity with the principles of Bacon's Bi-literal cypher, they actually dispense with the implied necessity to use letters or other characters in more than one form for the expression of their dual symbolical values; and that the effect of this seeming paradox is that the clue of letter- or character-frequency, as well as that of group-frequency, as aids to solution, are entirely eliminated.

The first example presents a line of ordinary text in letters of a single form. The second presents a simple arithmetical calculation, showing that letters and numerals are easily interchangeable for the expression of speech. The third shows how speech may be artfully concealed beneath the *camouflage* of musical notation.

EXAMPLE I.

(An infolding sentence in uniform type.)

"A CYPHER IN A CIPHER-FOLDED KEY."

EXAMPLE II.

(A sum in Simple Arithmetic.)

20067

20242

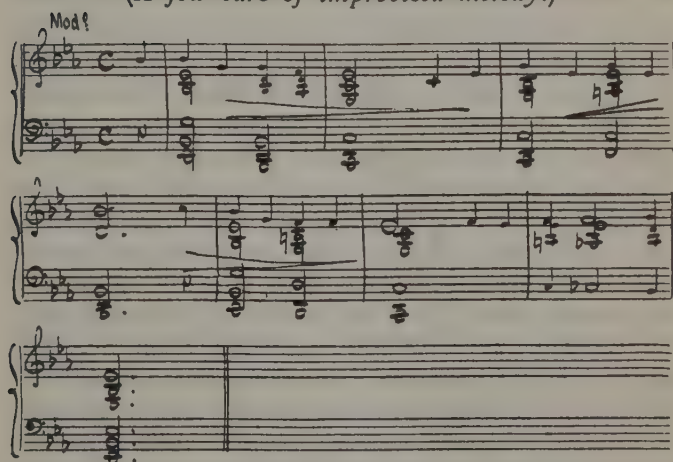
24090

23127

87526

EXAMPLE III.

(A few bars of improvised melody.)



To save unnecessary labor to the decipherer I will say that the word of five letters concealed and to be extracted by Bacon's rule from each of the

examples is the same ; that the method throughout is exact and inflexible ; that either of the " secret " locks is to be undone by the self-same key : and thus, having shown almost the last card, and as a beginning to the serious consideration of the Bi-literal cypher, I now recommend the final solution of the examples to the exercise of M. Langie's wit.



THE SEARCH FOR A SUBSTITUTE.

By J. R. (of Gray's Inn).

NOTWITHSTANDING the long line of direction-facts set before the public by our Society, the theory that the plays ascribed to " Master William Shakespeare " were written by Francis Bacon is still formally derided in literary circles of shortened circumference. Yet the Society has had no little success, for it has thoroughly well shaken, if not quite uprooted, the time-worn superstition that the great plays were the work of the minor actor whose name was bought or borrowed for them. The mere " man in the street," or even the fellow in the smoking-room who can be brought to face the problem of the playwright, now says of the plays, either recklessly, " I don't care who wrote them," or, doubtfully, " If Shakespeare didn't write them, who did ? " Even students of the subject who have written upon it preface their books and essays by dismissing the " Stratfordian theory " as untenable, founding their belated conclusion on material and reasons long ago published to the world by our members, and most emphatically through the enthusiastic lectures and addresses of the late Sir Edwin Durning-Lawrence, their lamented leader.

This repudiation of the actor Shakespeare as author may be observed in articles contributed by different writers to recent numbers of the *National Review*. That they also reject the so-called "Bacon theory" is, at present, a matter of course, and matters not a jot to me, for my secondary object in calling attention to those articles is to point out the amusing failure of the writers to agree upon one and the same clever accomplished Elizabethan gentleman, other than the super-eminent Bacon, who might possibly have been the author of the marvellous plays.

Mr. R. Macdonald-Lucas, in the number of November 1921, refers to books on *Shakspeare and Sir Walter Raleigh*, by the late Henry Pemberton, junior; *Shakespeare Identified*, by J. Thomas Looney; and *Sous le Masque de Shakespeare : William Stanley, VI^e Comte de Derby*, by Professor Abel Lefranc, and says: "It is a remarkable fact that within so few years three such truth seekers in America, England, and France, after minute and scholarly inquiry, should unanimously reject the Stratford theories as ill-founded, and grotesquely extravagant."

I wonder how far their "minute and scholarly enquiry" extended beyond the pages of BACONIANA! It certainly need not have done so. But the demolition of the Stratford theory must not be credited to the supporters of the Bacon theory by Mr. Lucas, who adds that "A passing reference to the 'Bacon' theory as now obsolete will probably satisfy most readers. . . . The 'Rutland' theory, too, is quite untenable, even were the accepted date of Rutland's birth incorrect." Although Mr. Lucas repeats with approval Mr. Pemberton's stale criticism of the Stratford theory, he declines to entertain his theory that Sir Walter Raleigh wrote the plays, and regrets the conclusion of Mr. Looney that the Earl of Oxford did so, for, says Mr.

Lucas : " Had it been possible for *Sous le Masque* to come under Mr. Looney's consideration before he turned his attention to the Earl of Oxford, I am sure he would have adopted 'the Derby theory' wholeheartedly . . . for Derby married in 1594 Oxford's favourite daughter Elizabeth de Vere." But, says Mr. Lucas, the Oxford theory " is *hopeless*. There is no other word for it. *Oxford died in 1604*," and he turns with approval to the French work, and declares that " The amount of evidence Professor Lefranc has accumulated is remarkable and should be absolutely convincing." If, however, it is fairly summarised by Mr. Lucas, it should convince nobody else. It amounts merely to this, viz. that William Stanley, born in 1561, educated and travelled as others of his class, might have composed plays. The only scrap of written evidence cited to show that he did write any is a statement that in 1599 one " Fenner reporting privately to two correspondents on the Continent as to the prospects of Catholics if William Stanley were made King of England, wrote that '*the Earl of Derby is busied only in penning comedies*.' The letters were intercepted, and are preserved in the State Papers." Other cultivated men in that literary age amused themselves in " penning comedies," and even verses.

In the February, 1922, number of the *National Review* Mr. Looney, after the stereotyped disparagement of the " Baconian theory," proceeds to vindicate his " Oxford theory " against Mr. Lucas' condemnation of it, and says : " So far as contemporary records are concerned, the evidence of Oxford's poetic and dramatic eminence is emphatic and continuous. Webbe, in 1586, Puttenham in 1589, and Meres in 1593, all accord him a foremost position, whilst not one of these important authorities so much as mentions Derby as a poet or dramatist," and, in a foot-note, the well-known

passage from Puttenham's *Arte of Poesie*, 1589, is cited, viz. : " In Her Majesty's time that now is are sprung up another crew of courtly makers [poets] noblemen and gentlemen, who have written excellently well, as it would appear, if their doings could be found out and made public with the rest, of which number is first that noble gentleman, Edward Earl of Oxford." The quotation is from Arber's Reprint, p. 75, but is not quite accurate, for the qualifying words " of her Majesties own servantes " are omitted after " gentlemen." It is doubtful whether in the Reprint itself the passage is correctly punctuated, having regard to the one following.

Mr. Looney seems to assume that Puttenham's report includes dramatic productions, whereas from Lib. 1, p. 37, it is evident that the " making of Poesie " at court is verse-making only. The point made by Mr. Looney against Mr. Lucas is that as Derby long survived the First Folio he would surely have corrected it and added other works if he had been the author. So Mr. Looney's retaliatory conclusion is " that the Derby theory asks us to accept views almost as preposterous as anything contained in the old Stratfordian creed. ' *It is hopeless.* There is no other word for it.' Derby did not die till 1642."

This answer to Mr. Lucas may not seem to our readers conclusive ; and in the next following March number of the *National Review* Mr. George Hookham writes : " Mr. J. T. Looney advanced a very confident claim to the authorship of the plays for Edward de Vere, seventeenth Earl of Oxford. Has he, I wonder, considered the facts relating to the play of Richard III ? These facts seem to prove, almost to demonstration, that the author was alive in 1623 or thereabouts, whereas Shakspeare of Stratford died in 1616, and Edward de Vere in 1604. The research is due to Aldis

Wright, and his essay is to be found in the Cambridge edition of the plays. Sir George Greenwood was, so far as I am aware, the first to notice their effect on the Shakespeare problem."

As the rest of that article proceeds on the assumption that Richard III. in the Folio of 1623 was founded on Quarto 6 of 1622, and repeats twelve printers' errors in it, whereas Mr. Aldis Wright's comparison is of Quarto 1 of 1597, I need not further deal with it beyond citing that most careful editor's statement that "The Folio . . . contains passages not in the Quartos" (plural), "which though not necessary to the sense yet harmonize so well, in sense and tone, with the context that we can have no hesitation in attributing them to the author himself." The Cambridge edition, Vol. V, p. xvi.

Shaken thus by Mr. Hookham, the de Vere theory is supported in the September number of the *National Review* by Lieut.-Colonel B. R. Ward, who, in the right spirit of research, has inspected museums, tombstones, and parish registers, and ascertained for himself that one William Hall was married at Hackney on August 4, 1608. Then turning to the information given by Sir Sidney Lee, Mrs. Stopes, and other authors, he observes that Oxford, after his second marriage, spent the years from 1588 to 1604 in retirement at Hackney, and died on June 24, 1604; that Robert Southwell, the Jesuit priest, found refuge at Lord Vaux's house at Hackney, and was hanged in 1595; that Southwell's poem "A Fourefold Meditation" was published by one William Hall and printed by George Eld in 1606; and that the Shakespeare's Sonnets printed by G. Eld for T. T. in 1609 were by T. T. dedicated "To the onlie begetter . . . Mr. W. H. . . ." Says Lieut.-Colonel Ward with charming exultation: "William Hall had been married just nine months before. What more

suitable wedding present for him than the volume of sonnets which open with the quatrain :

“ From fairest creatures we desire increase,
That thereby beauty's Rose might never die,
But as the ripper should to time decease,
His tender heir might bear his memory.”

Many suggestions, some plausible, some wild, have been made from time to time as to the identity of “ Mr. W. H.”—no uncommon initials—but a more entertaining reason than Lieut.-Colonel Ward's for his idea can scarcely be imagined, if W. H. was but “ an obscure publisher ” at Hackney. The suggestion of the whole article seems to be that the widowed Countess of Oxford, living at Hackney, let one publisher have the MS. sonnets, and he dedicated them to another on his marriage.

Is then the learned controversy which has long existed as to the “ onlie begetter ” of the sonnets now settled? If the fortunate William Hall somehow got the MS. sonnets from the Countess of Oxford in or before 1609 and so became the “ begetter ” of them according to the terms of the dedication, I am slightly surprised that he did not also obtain from her the MS. plays, and anticipate the famous Folio of 1623. The departed candidates for the credit of the authorship put up for nomination by admirers are now rather numerous. Bacon has been unpopularized by Pope and Macaulay's depreciation of his character. There remain Shakespeare, Raleigh, Rutland, Derby, de Vere, and others. But the objectors to Francis Bacon should at least agree upon another candidate for immortality, and apparently they cannot.

TIMON OF ATHENS.

BY DR. H. A. W. SPECKMAN.

MOST Baconians are convinced that the play, *Timon of Athens*, was written by Bacon after his "fall," and that he eventually withdrew from the world as a misanthrope.* That he disclosed himself in the drama, and that he left a clue in the epitaph on the gravestone, I will attempt to show.

The soldier who found the tomb of *Timon* was unable to read its inscription, but the Captain had skill in every figure. I suggest that this is a direct reference to cypher. As is known, the original history of *Timon* is given by Plutarch. The translation of Thomas North runs, that *Timon* died in the city of Thales and was buried on the seaside, and that it chanced so, that the sea getting in, it compassed his tomb round about, that no man could come to it. On his gravestone was written :

" Here lies a wretched corse, of wretched soul bereft :
Seeke not my name ; a plague consume you, wicked wretches
left."

The poet Callimachus, however, translated :

" Here lies I, Timon, who alive all living men did hate ;
Pass by and curse thy fill ; but pass and stay not here thy
gaite."

Now, it is very curious that " Shakespeare " wrote both translations together as an epitaph on the stone, with slight variations. Thus :

* See an article by Miss A. A. Leith in *BACONIANA*.

" Heere lies a wretched Coarse, of wretched Soule bereft,
Seek not my name: A Plague consume you, wicked
Caitifs left :

Heere lye I Timon, who alive, all living men did hate,
Passe by, and curse thy fill, but passe and stay not here
thy gate."

The Stratfordians assert that it is evident that the editors of the First Folio found both translations in the *Timon* MS., and, from lack of knowledge, innocently supposed they formed a single inscription! The attentive reader, nevertheless, will soon detect Bacon's reasons for giving both translations, which, together, furnish a clue. In the Thomas North translation we have: "Seeke not my name." It was a peculiar wit of Bacon to write the reverse of that at which he aimed. Here his name is hidden: we must seek it.

A new clue is given in the lines of Callimachus. In the original version, we have *Gaite*. Bacon changed it to *Gate*. Now, *gaite* means going. But *gate* has another meaning entirely, whilst being phonetically the same. It means a *port*, or *doorway*: in the latin, *pyloris*. It was a well-known method (employed earlier by Trithemius) to involve a cypher in a text, beginning with a definite word of the text, counted from either the first or the last word of the text. This particular word was called the "gate," and the number that determined or located the word was also called a "gate." If we take the lines of the inscription, together with the lines of the text which follows it, we shall find a "gate," in other words, an entrance to a secret cypher:

" Heere lies a wretched Coarse, of wretched Soule bereft,
Seek not my name: A Plague consume you, wicked Caitifs
left :

Heere lye I Timon, who alive, all living men did hate,
Passe by, and curse thy fill, but passe and stay not here thy gate.

These well expresse in thee thy latter spirits ;
 Though thou abhorrd'st in us our humane griefes,
 Scornd'st our Braines slow, and those our droplets, which
 From niggard Nature fall ; yet Rich Conceit
 Taught thee to make vast Neptune weepe for aye
 On thy low Grave, on faults forgiven. Dead
 Is Noble *Timon*, of whose Memorie
 Heereafter more. Bring me into your Citie,
 And I will use the Olive, with my Sword."

Now, we should naturally expect to find the revealing number of the "gate" to accord, numerically, with *Bacon* or *Shakespeare*. It turns out that it actually accords with the latter, viz., 103.

If we count the words, from the first word of the inscription, to the word *Bring* in the text which follows the inscription, we shall find that there are 103. This is the *pyloris*.

Amongst the thirteen words *following* on *Bring*, there are five words printed with capital initials, viz., Citie, And, I, Olive, and Sword. The initials of these, together with that of the word *Bring*, are, therefore, B, C, A, I, O, S. They form the anagram :

IS BACO.

Amongst the words *preceding* the word *Bring*, there are also five words printed with capital initials (if we exclude the proper name *Timon*, in italics), viz., Heereafter, Memorie, Noble, Is, and Dead. The initials are H, M, N, I, D. These, coupled with the anagram, IS BACO, form an extended anagram :

M. BACON IS HID.

If we take in the initial of *Timon* and omit that of *Dead*, then the anagram is varied :

M. BACON IS HIT.

(Meaning the mark is hit.)

Further, in corroboration of the certainty that the word *Bring* is the true *pyloris* (the 103rd word), the name *Bacon* is three times revealed by the numerical value = 92.* For, the first two lines of the epitaph contain 92 letters; the second two lines, similarly, contain 92 letters; and the number of *words* in the text, following the epitaph to the end of the play, is exactly 92, also.

In conclusion, the name of the author is again concealed in the final lines of the play. The first word of the 9th line from the end of the text is *From*. This word is the 67th word, counted from the end. Now 67 is the numerical equivalent (simple cypher) of *Francis*, and 9, or 3 by 3 (or 33), is also that of *Bacon*. And the word with a capital initial that precedes *From* is *Braines*, which, with those that follow *From*, viz., Nature, Rich, and Conceit, furnish the initials B, F, N, R, C, and the anagram (consonant cypher): †

FR. BCN.

* The numerical value of Bacon's secret number cypher for the word *Bacon* is 92, counting the equivalents of the alphabetical letters backwardly, as *z* = 24, *y* = 23, etc.

† [It may be noted, incidentally, that the number of letters in *Timon* and *Bacon* is the same, while the numerical equivalents of the letters in *Timon* and *Francis* are also the same.—H.S.]

REVIEW OF
BACON-SHAKESPEARE-CERVANTES.

By

S. A. E. HICKSON, C.B., D.S.O.,
BRIG.-GENERAL, R.E. (ret.)

[Conclusion.]

III.

INTERNAL EVIDENCE IN THE *Galatea*, *Novelas Exemplares*,
AND *Voyage to Parnassus*.

WEBER points out that the *Galatea* stands foremost amongst the many works of the Baconian period which have escaped notice, because they can only be made comprehensible on the understanding that Bacon wrote them, and that they have a Baconian interpretation.

Readers of the Eclogues, known as the *Shepherd's Calendar*, which appeared anonymously in 1579 under the pen-name of Immerito,* will remember that in the Introductory letter by the mysterious E. K., and in the Glosse, Bacon—for there seems small doubt that it is he—points out that the hero, Colin Clout, is the author himself—the new poet. In a most beautiful simile he sets forth also that this is the new poet's first effort to fly: that he is, as it were, therein trying his wings "as young birdes, that be newly crept out of their nest, by little first to prove their tender wings, before they make a greater flight." The *Galatea*, which was published in 1584, is an eclogue or shepherd's song, but partly in prose, similar in form to the *Calendar*, and would therefore, if his, be correctly classed as Bacon's second poetical flight. Its aim appears to have been political—to establish or bring

* Spenser, while alive, never claimed to be Immerito, whose *Shepherd's Calendar* was only inserted amongst Spenser's works in 1611, with certain other poems, ten years after his death.

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about some Arcadian league to prevent the marriage of Queen Elizabeth with a French prince. "In this," says Weber, "Bacon was deeply interested, earnestly desiring the recognition of Queen Elizabeth's marriage to Leicester, and of himself as their legitimate son and Prince of Wales." However this may be and apart from all dynastic or biographical significance. "The fulness of the thoughts, the richness in fancy, the brilliant language; the complete command of every form of poesie; the noble, lofty, illustrious and courtly tone; the ethical height and the profoundly scientific observation of life attained therein, reveal in an unquestionable manner the character and genius of the youthful Francis Bacon, as we have learnt to recognize it under the pseudonyms of Spenser, Lilly, and similar names."

The vignette on the title-page of the 1611 edition of the *Galatea* shows Bacon flying with Icarus (representing his brother Essex) falling into the sea. Elizabeth and Leicester are to be recognized in the "con"-voluted border. It contains many a poetic pearl worthy of Spenser and Shakespeare, amongst which may be noted the passage on love, beginning:

"Love is a fire that enflames the soul
And harbours fever, maybe death, in every breast;
A stormy sea that never can be calm,
The slave of anger—father of hateful lust."

Although, however, the *Galatea* was first published anonymously in Spanish in 1584, Weber asserts, but quotes no authority, that it was actually written in 1579 or 1580, very nearly at the same time as the *Shepherd's Calender*, and that copies were circulated privately and anonymously, as was then customary. According to Camden, he adds, it was regarded as an open secret that Francis Bacon and Essex were the sons of Queen Elizabeth and Leicester. "This poem is, in short, a good instance of the surprising difference it makes to such a work, whether the publisher's name is known or not, and the circumstances under which it was written. The wondrous beauty of the *Galatea*, which is a marvellous example of the very highest poesie, has thus been lost to the world. The belief that it was merely about the poor and forlorn soldier, Cervantes, and his wife, created a complete misunderstanding with regard to its real meaning and worth."

The *Novelas Exemplares*, says Weber, is a collection of novels

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which appeared in 1613 full of life and beauty. It may be assumed, therefore, that the English original was finished at least as early as 1611; so that the thirteen novels it contains were probably written in the years 1606, 1607, 1608, 1610 and 1611. The *Troilus* (1609) is the only other work that appeared in this period. It came out "in the same manner as other works—with a jesting preface 'To the Reader'—as the production of one 'whose works had, by mistake, been published now and then without the author's name'"; and in conclusion, he adds, "I only beg you to remark that since I have had the boldness to address these novels to the great Count of Lemos, they must contain some hidden mystery which exalts their merit."

The name, "Fernando Bermudes," which is introduced as Chamberlain and Secretary of the Duke of Sesá, points further to Bacon; and as an example of the allusions which the novels contain, one taken from the "Story of the Gypsy Girl" will suffice:

Preziosa therein observes: "I wish to know whether you are a poet?"

To which the page answers:

"If I were one, I must have become one accidentally."

"Is it such a bad thing to be a poet?" asks Preziosa.

"Not bad, but to be only a poet I should not consider as especially good," and so on; all of which reminds one of Bacon's written remarks about "I profess not to be a poet" and "concealed poets."

"By God!" exclaims a cavalier, "the poet who wrote this knows how to express himself."

"He is no poet," replies Preziosa, "but a very courtly and generous Page"—a *concealed* poet.

* * * * *

This talk about pages reminds the curious reader in turn of the English Parnassus plays, and it is not clear why Herr Weber, who mentions the "EL viaje at Parnasso" of Cervantes, goes no further with it, although the title of this Spanish work is practically the same as that of the English *Pilgrimage to Parnassus* which preceded the two parts of the *Return from Parnassus*. In all three plays "Ingenioso," who seems very obviously to be Cervantes-Bacon, figures as one of the principal characters, and several "Pages" appear on the stage. These plays, in fact, contain—either as leading

characters or as persons referred to in the plays—every conceivable name under which Bacon wrote, and are full of allusions to his work. In them, “Ingenioso” plays a leading part; and bearing in mind how little Cervantes made by his literary adventures, the following passage is illuminating: Philomusus (which, as we are told in the Glosse of the *Shepherd's Calender*, is another of Gabriel Harvey's pseudonyms) says to Ingenioso, “Why thou cariest store of landes and living in thine heade!” To which Ingenioso replies: “But they'll scarce pay for the carriage! *I had rather have more in my purse and lesse in my heade.* I see wit is but a phantasme and idea, a quareling shadowe that will seldome dwell in the same roome with a full purse, but commonly is the idle follower of a forlorne creature. Nay, it is a devil, that will never leave a man till it hath brought him to beggary.” Cervantes lived and died in indigence in spite of his literary “wares.”

If, on the other hand, we regard Ingenioso as being Bacon, the real author himself, how suggestive is the following speech by him:

“But friend, for thy better instruction, answer not a man of art so churlishly again, while thou livest. Why, man, I am able to make a pamphlet of thy blew coate, and the button of thy capp, to rime the bearde off thy face, to make thee a ridiculous blew-sleeved creature while thou livest. *I have immortality in my pen, and can bestowe it on whom I will,*” which is indeed the very thing that Bacon bestowed on Cervantes. *Don Quixote* was probably begun about 1594.

This last sentence is indeed nothing less than a revelation, as we now view it in the light of the Spanish *Parnassus*, hitherto attributed to Cervantes. Who but the author of *Shakespeare* and *Don Quixote* dare venture on such an assertion? But this bestowing of immortality on nobodies is no less than we believe Bacon performed for many. He was so occupied all his life.

One more passage from the words of Ingenioso to further convince the reader. It is interesting in the first place because Parnassus, the Laurel and the Sun figure on the Title Vignette of the *Galatea* of 1611 already mentioned.

INGENIOSO.—But what's his desire? Parnassus with the sunne and Laurel; I wonder this owle dares looke on the sunne, and I marvaile this goose flies not, the Laurell? his device might have been better a foole going into the marketplace to be seene, with this motto, *scribimus indocti (capo)*,

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or a poor beggar gleanings of ears in the end of harvest with this word, *sua cuique gloria*.

JUDICIO.—Turn over the leaves, Ingenioso, and thou shalt see the paynes of this worthy gentleman. Sentences gathered out of all kinds of poets, referred to certain methodical heads, profitable for the use of these times, to rime upon any occasion at a little warning. Read the names.

INGENIOSO.—So I will, if thou wilt help me to censure them.

Edmund Spenser
Henry Constable
Thomas Lodge
Samuel Daniell
Thomas Watson

Michael Drayton
John Davis
John Marston
Kit : Marlowe."

Knowing the system of concealment of Barclay, we do not, of course, expect to find a complete and correct list of pen-names. All that is attempted is to advise the reader of something to be revealed. That Cervantes wrote a book entitled *El viaje at Parnasso* is alone and of itself a revelation to most living men.

CONCLUSION.

As already affirmed, it daily grows more impossible to read closely into the Baconian literature without becoming conscious of a far-reaching web woven with the minutest care around it. From one work the student is carried to another. In each is found something revealed and something concealed: immortality bestowed on one man after another. The system, "referred to certain methodical heads" to rime upon any occasion, is unmistakable—the motley! Herr Weber and his Society are undoubtedly doing much to elucidate it, and in their light the meaning of the English *Parnassus Plays* is unmistakable. The objection raised that Bacon could not have written all that is attributed to him will not stand scrutiny. There are many years of his life which would be blank of production of works unless he was also writing anonymously. Henslowe need only be referred to by those who wish to realize the rate at which new plays were produced in those days.

But that which, above all, dawns ever more convincingly on the industrious investigator in this matter is the truly gigantic stature which Bacon secretly attained, whether in science or art—as to matter or manner—and the really tran-

scendent reputation he enjoyed, within a certain limited circle, as one to be compared to nothing less than Apollo or Orpheus themselves.* The *Manes Verulamiani* are full of such comparisons, and even at the age of 20 or less, Bacon must indeed have enjoyed a literary reputation without parallel. There is nothing even approximating to what he achieved in all history. After 300 years this is now no exaggeration. Who but he could have written such works as the *Shepherd's Calender* and *Galatea* at the age of 19? But he had then already made himself master of the use of every phrase and word not only in Latin and English, but in Spanish and French. Who else would have ventured to draw attention to himself, even anonymously, as "the new poet" to be compared with Theocritus, Virgil, Petrarch, Boccaccio, Marot, and the like; or to claim for his first published work that

"It shall continue till the world's dissolution." †

Hilliard's miniature displays indeed a beautiful youth, hardly nineteen. The artist tells us in letters of gold written around it that his mind defied painting, being yet more beautiful ‡: "*Si Tabula daretur digna animum mallem.*" Is it possible that a youth so visibly remarkable should have remained undistinguished, silent and unknown at a Court where renaissance, learning and poetry were studied by all? Must he not inevitably have been known as "the new poet" of incomparable powers? Can he have failed to try his hand on innumerable minor pieces in manuscript, and extemporized? Why else was he a so constantly "master of Revels"? Finally, does he not tell us himself in *Don Quixote's* words that

"He who is the greatest poet in the world must know it and be proud of it."

Add this to the words of Ingenioso in the Parnassus:

"I have immortality in my pen, and can bestowe it on whom I will," and only one conclusion seems possible:

BACON was DON QUIXOTE.

"O worthy fool: one that hath been a courtier."

* See Gilbert Wats' edition and translation of the *De Augmentis*, 1640.

† Epilogue of *Shepherd's Calender*.

‡ Compare "O, could he but have drawn his wit."—First Folio, lines "To the Reader," by B. I.

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He was himself the errant knight—armed with the spear of Quirinus from which grew the poetic laurel, tilting at the rotten world, while he sang to it his song of purification :

" O that I were a fool.

I am ambitious for a motley coat

To blow on whom I please."*

" The strong based promontory

Have I made *shake* and by the *spurs* pluck'd up

The pine and cedar."†

* * * * *

" And as Quirinus' spear brought forth the laurel ‡
His taught the Muses to produce and bear."§

LECTURE SESSION, 1922-3.

THE first Session opened at Chalmers House, the first lecture being given by Sir John Cockburn, on December 14, 1922, entitled, " Francis Bacon and Virginia," who called attention to a phase of Bacon's activity which had been overlooked here, but well known across the Atlantic. He cited authority to show that Coke's first Charter was a complete failure, and that Bacon's second Charter in 1609 saved the situation ; the Hon. J. Beck, Solicitor-General to the United States, said this Charter was virtually the germ of the United States Constitution. A good discussion ensued. The second lecture was given by Mr. W. T. Smedley on January 11, 1923, entitled " Francis Bacon, the Great Publisher." Mr. Seymour presided. The lecturer referred to a mass of important literature, both anonymous and pseudonymous, which Bacon had published : he sought to conceal himself in many ways, in certain of his writings ; and he had scores of classic books in his (the lecturer's) library proving that Bacon had annotated these in Latin before the age of 10. An interesting discussion took place, in which the chairman, Col. Ward, Mr. A. Barley, Miss Leith, Mr. Stevens and others engaged. The third lecture was given by Mr. J. Denham Parsons on February 8, entitled " What Bacon's Biographer

* *As You Like It.*

† *Tempest.*

‡ See letter P on first page of the Great Instauration, which itself has the same imprint as the Catalogue page of the First Folio of Shakespeare.

§ *Manes Verulamiani.*

Omitted to tell Judge Holmes." Sir John Cockburn presided. The lecture was an analysis of the first reasoned judgment regarding the Bacon-Shakespeare theory pronounced by any generally accepted authority, viz., that delivered by Spedding in reply to a judge of the High Court of Missouri in 1867, after Mr. W. H. Smith had vainly tried to get a hearing for over 10 years. He completely exposed the short-sightedness of Spedding, and produced a large amount of contemporary evidence of recognition of Bacon's greatness as a Poet. An excellent discussion followed. The fourth lecture was given by Mr. Wm. E. Clifton on March 8, entitled "The Probable Collaboration of Francis Bacon and Ben Jonson in the Production of 'Don Quixote.'" Mr. Seymour presided. The lecturer showed that the title of the book itself, as explained by that wonderful Rosicrucian Dictionary of Minsheu, gave away the secret of its authorship. Cervantes never claimed to be its father, but only its stepfather. He showed that the alleged English translation by Shelton was the original, and the falsely dated Spanish edition a very bad translation of the English, citing the examples from original editions. This was a most interesting lecture which was discussed at great length. The fifth lecture was given by Captain Gundry on April 12, entitled "Bacon's A.B.C. of Nature." Mrs. Dexter presided. The lecturer said that the scientific world were not able to completely understand Bacon's method because Bacon had reserved the key to a private succession. He demonstrated Bacon's idea of the universality of Nature phenomena in the principle and from illustrations by a contemporary poet. The biliteral symbols were more than what they seemed to stand for, and the male and female principle in biology, or positive and negative in applied electricity, belonged to the same category, as the fivefold grouping reflected the five digits and the five senses. There were many references to ancient symbolism which were interesting and led to a good discussion. The last lecture was given by Mr. G. C. Cuninghame on May 10, entitled "Bacon's Hidden Life." Mr. Crouch-Batchelor presided. The lecturer sketched the traditional life of Bacon, and showed its utter incompatibility with discovered facts. Even the mystery of Bacon's "death" was as great as that of his life. No one really knew when he died, where he died, or where he was buried. All the biographical and other information was false. General Hickson, Capt. Gundry, Henry Seymour, Mr. Barley and others took part in the discussion.

THE BACON SOCIETY OF AMERICA.

WE note with great pleasure that our sister society across the water is manifesting an activity and growth which can only be described as prodigious.

The first general meeting was held in New York City at the rooms of The National Arts Club on May 15, 1922, since which date it has rapidly increased in membership. The first regular meeting of the Society for the season 1922-3 was held on the evening of November 20, 1922, at the residence of Mr. and Mrs. Garfield, Learned, 36 Gramercy Park, New York City. Over a hundred members and friends were present and an interesting programme was offered, including an address by the President, Mr. Willard Parker. Among other items, greetings were read from our Society, and a paper by our President, entitled "Francis Bacon, the Founder of the New World," was delivered.

An interesting meeting was held on January 22, 1923, to celebrate Bacon's birthday, at the National Arts Club, when a message was received from our own Society, and letters were read from co-operating scholars in Holland, France, Germany, and Austria.

On February 26, 1923, another successful gathering took place, which was attended by about 175 members and guests. The work of Ignatius Donnelly was under discussion, and other aspects of our great subject.

The first number of the *American Baconiana* appeared in February this year, and contains a number of most interesting articles. We heartily congratulate our colleagues on its appearance, and wish them "all happiness, and that eternity promised by our ever-living POET."

W. G. C. G.

NOTES AND NOTICES

Lord Sydenham had a splendid article in the January *Nineteenth Century* on the Bacon-Shakespeare controversy.

Since the publication of the last *BACONIANA*, the Bacon Society removed from Hart Street to more commodious premises at Chalmers House, 43, Russell Square, W.C.

In response to an invitation by the British Broadcasting Co., our worthy President, Sir John A. Cockburn, gave an eloquent address from the new London station to hundreds of thousands of "listeners in" on Empire Day, the subject being "The Romance and Reality of Empire." He paid a glowing tribute to Francis Bacon as the foremost of the founders of our great Empire.

Sir John also had an excellent article on Bacon and Virginia in the *Landmark* for February, and in April he delivered a powerful address at the Royal Colonial Institute on "Francis Bacon as an Empire Builder," with the Right Hon. Sir Gilbert Parker in the chair. Lord Morris, Sir Hamar Greenwood, Sir Alex. Harris and others took part in the discussion, all testifying to the leading part that Bacon played in the romantic drama of planting our vast overseas dominions. The address was fully reported in *United Empire* for May, and has been reprinted as an 8-page pamphlet, copies of which may be obtained from the Bacon Society.

The annual meeting of the Bacon Society took place on June 19th at the town residence of Lady Edwin Durning-Lawrence, 13, Carlton House Terrace. Sir John Cockburn was unanimously re-elected president; Mr. G. C. Cuninghame a vice-president, in place of Mr. H. Hardy, who resigned; Mrs. Teresa Dexter was elected hon. secretary in place of Mr. E. F. Udny (whose other duties compelled him to resign office); and Mrs. E. B. Wood was elected as the Society's hon. treasurer.

The Council were re-elected *en bloc*, automatically leaving Mr. Cuninghame chairman of the Council and Mr. Seymour chairman of the editing committee of BACONIANA.

In commemoration of the 362nd anniversary of Francis Bacon's birth, a luncheon was provided at Jule's Restaurant, Piccadilly, on January 22nd. The function was crowded, and amongst the letters regretting inability to be present was a sympathetic one from His Grace the Duke of Northumberland. Amongst the guests were Lord and Lady Sydenham, Sir George Greenwood, Lady Maude Parry and the Marchioness Townshend. Proposing the toast "To the Immortal Memory of Francis Bacon," Sir John Cockburn referred at length to the facts and misrepresentations of Bacon's "fall," paying a warm tribute to his nobility of character in accepting so great a punishment for offences committed by his under officials without his knowledge. Lord Sydenham, Sir George Greenwood, Mr. Cuninghame, Miss A. A. Leith, Mr. Seymour, Mr. Crouch-Batchelor and the Marchioness Townshend spoke to various toasts, and the meeting was a decided success. During the proceedings a telegraphic greeting to the American Society, prepared by Captain W. Gundry, was read and approved and dispatched forthwith to New York.

The *Comedy of Errors*, being a part of "The Works of Shakespeare," edited by Sir Arthur Quiller-Couch and Mr. John Dover Wilson for the syndics of the Cambridge University Press, is one of the most important publications of the year. It contains a very fine frontispiece engraving, not of Shakespeare, but of Bacon! By the tenor of the introduction, the Baconians are entitled to a hearing on the question of authorship. An agreeable change from the judicial gentility to which they have been accustomed and plainly indicating that the spirit of EVIL, which has long possessed the official mind, has at length been exorcised.

Some of the Redgrave Muniments have recently come into the market. One is a MS. bond of T. Fastolfe, witnessed by George and John Bacon, 1556, and another 30 years older, a parchment document of Nicholas Bacon accepting as tenant one "Bardolf," who, in the Plays, was a friend of Fastolfe's. A further parchment deed dated 1612, purporting to be a power of attorney, with an autograph of Julius Cæsar and

of his wife ; which deed states that Cæsar's real name was Adelmare.

Dr. Appleton Morgan has discovered that Shakespere's widow married Mr. Richard James. It is attempted to be shown that amongst his assets at death were sixteen sinful plays—a suggestion that these were those hitherto unheard-of plays published in the First Folio, seven years after Shakespere's death. Let us discover other awkward facts for Dr. Morgan. The papers and manuscripts of Richard James passed into the hands of John Selden in 1638. John Selden was literary executor of Bacon. All of Selden's papers were ultimately transferred to the Bodleian Library. No MSS. purporting to be Shakespere's are there.

Miss Alicia A. Leith lectured on " The Life and Times of Francis St. Alban " in January to 500 prisoners at Wormwood Scrubs. The theme was enthusiastically received. She also lectured on " Twelfth Night " at the L.C.C. Institute in Marylebone Road to a crowded and sympathetic audience. Her lecture at St. Albans, with Canon Gallup in the chair, was well attended and thoroughly appreciated. Her more recent lecture in Paris, on May 22nd, with Général Cartier in the chair, aroused considerable interest. Baconians owe a debt of gratitude to Miss Leith for her tireless activity and boundless enthusiasm.

The *Mercure de France* opened a series of articles last January by Général Cartier, late Chief of the Cryptographic Service in the Ministry of War and now Gouverneur of Dunkerque, on Mrs. Gallup's " Cypher Life of Francis Bacon." Mrs. Gallup's work has been brought into greater prominence by the support of Colonel Fabyan, of the Riverbank Laboratory at Geneva, U.S.A. ; and Général Cartier, having been impressed by the internal evidence of the alleged decipherings, lost no time in paying a visit to the Fabyan Laboratory to investigate further and judge for himself the scientific accuracy of the work.

Général Cartier says :—" Colonel Fabyan possesses a wonderful, rich private library of Baconian and Elizabethan literature, and he kindly put its resources at my disposal. I came to the conclusion that the cypher was the logical complement to Bacon's scheme for the progress of scientific research,

and that Bacon probably used it for the purpose he planned, viz., as a means of scientific record to hand down to posterity scientific truth that would necessarily be unintelligible to his contemporaries and dangerous to himself if published in the ordinary way. In carrying on this work, I had ample opportunity to form an unbiased judgment on the *personnel* of Riverbank and the character of the research they carry on under the direction of Colonel Fabyan and the stimulus of his unselfish scientific enthusiasm. And I have no hesitation in saying that the laboratory staff is competent, careful and painstaking, and the work they do is quite up to the standard of that of the best of our scientific institutes of research." *Cassell's Weekly* is a new London publication, which has republished the *Mercure* articles, with favourable comments. Major Stevenson, an expert on all questions of cypher codes, having held important positions at G.H.Q. in France during the war, has a technical criticism in the issue of May 2nd, in which he observes that "the types actually used in the editions of the various authors of which the text was used by Bacon for communicating his story were singularly well chosen for the purpose." The famous French author, M. Georges Montorgueil, had a four-column article in *Le Temps* for May 22nd, quoting the chief typographical experts of France.

In *Baconiana* for July, 1916, will be found an account of a trial in the Court of Cook Co., U.S.A., in which the sole issue was the disputed authorship of the Shakespeare Works, and in which Colonel Fabyan and the Riverbank Press were defendants. The Court decreed that Francis Bacon was the author, and the defendants were awarded 5,000 dollars in damages for restraint of publication.

Mr. G. Rewcastle has issued an interesting pamphlet entitled *Shakespeare's Secret Messages*, at 1s. Copies may be had from the author at 9, Cornelia Terrace, Seaham Harbour.

We regret the eleventh-hour omission of articles by Mr. Parker Woodward and Miss A. A. Leith on account of space. We are hoping to issue *Baconiana* more frequently, and will endeavour to publish again in the autumn. Meantime, we urge those members whose subscriptions are overdue

to kindly forward to the Treasurer, so as to help us in this effort.

A very successful "At Home" was generously given by Lady Edwin Durning-Lawrence at Carlton House Terrace on May 15. Sir John A. Cockburn presided, and delivered an impressive address in vindication of Bacon against his literary and political traducers. Lieut.-Col. Ward spoke, also, on the subject of "Labeo" and Bacon, and Capt. Gundry courteously replied. Some charming seventeenth-century songs were artistically rendered by Mr. Philip Wilson, as well as choice piano solos by Miss Isabel Hirstfield. A hearty vote of thanks was given to Lady Lawrence, after which refreshments were served. Not the least interesting incident of the function was the inspection of the great library with the rare original editions of all the important Bacon books, which were eagerly scrutinized by the studious.

H. S.

REVIEWS.

BACONIAN ESSAYS.

Yet another contribution to the Shakespeare problem has been published by Mr. Cecil Palmer.

(*Baconian Essays*, by E. W. Smithson, with an Introduction and Two Essays by Sir George Greenwood. Cecil Palmer. 12s. 6d. net.)

In his Introduction to these Essays by Mr. E. W. Smithson, Sir George Greenwood says:

"The late Edward Smithson left by his Will a sum of money to myself and a friend, who prefers to remain anonymous, with the suggestion that it might be made use of in the endeavour to ascertain—to use his own words—'the true parentage of Shakespeare (not Shakspere),' meaning thereby . . . whether he might be found in Francis Bacon (as he himself thought was the case) or in some other writer of the period in question."

Sir George Greenwood has therefore supervised and prepared for publication certain essays written at various times during the last few years by the author of *Shakespeare-Bacon*, published in 1899.

No better editor than Sir George could possibly be desired.

In all his numerous books, essays and letters on this important problem, he has manifested the truth of Bacon's motto, *Mediocria Firma*. His legal experience gives him the advantage in the handling of evidence, much to the discomfort of his opponents. And he is a scholar. It is no detraction of the value of Mr. Smithson's Essays to say that the contributions of Sir George are of the highest order. Besides the introduction and final note, there are two Essays from his pen entitled "The Common Knowledge of Shakespeare and Bacon," and "The Northumberland Manuscript." These are two items of evidence that tell against the theory that there could be any other candidate for the immortal honour of having been the true "Shakespeare" than Francis Bacon. But, as we all know, Sir George disclaims having ever attempted to answer the question as to who is the real "Shakespeare," having been content to confine his arguments to the negative side of the problem, though he has often come forward on the side of Bacon, moved by the extreme absurdities of some obsessed Stratfordians who seem quite unable to mention Bacon without displaying ignorance, malice, or both. Stratfordians often endeavour to close an argument with, "What does it matter who wrote the plays so long as we have them?" It matters, for one thing, because the whole purpose of the works, and many details and incidents contained in them, are quite unintelligible if commentary is cramped by Stratfordian idolatry. And this applies also to other literature of the period. The satires of Hall and of Marston are examples. As Sir George Greenwood observes, Marston's *Labeo* "can only be the author of the poem (*Venus and Adonis*) to whom he alludes." As for Hall's *Labeo*, "we are able to infer that Hall and Marston both mean the same man" (p. 226). Marston alludes to one *Mediocria Firma*, and Sir George Greenwood agrees that "It seems to be eminently probable that *Labeo* and *Mediocria Firma* are one and the same" (p. 228). And *Mediocria Firma* "is a motto which has never been used except by the Earls of Verulam or the Bacon family. *Mediocria Firma*, therefore, stands for Bacon." *Ergo* Bacon was "Shakespeare." These are valuable Shakespeare allusions which have either been missed or else suppressed by Shakespearean authorities. Yet Mr. W. Begley in *Is it Shakespeare?* called attention to this evidence twenty years ago. It proves that the author of *Venus and Adonis* was a concealed poet who clouded himself like a cuttle-fish in an inky

obscurity, and in publishing would "shift it to another's name."

Of the five essays by Mr. Smithson those on "Shakespeare : A Theory," "Ben Jonson and Shakespeare," "Bacon and Poesy," and "The Tempest," are very thoughtful studies, though there may not be much that is new to Baconians. There is, however, some cause of regret for the essay on Ben Jonson's Masque *Time Vindicated*. It certainly does seem that there are allusions to the publication of the First Folio in 1623. But, on the other hand, there are strong objections to the theory which make it difficult to arrive at a satisfactory conclusion. No doubt the spectacle and "dumb show" which accompanied the masque on representation made clear those points which are certainly not apparent from the wording.

R. L. E.

MORE LIGHT ON "THE TEMPEST."

Yet another aspect of Shakespeare's myriad-mind has been revealed by Mr. Colin Still's interpretation of the allegory contained in "The Tempest." (*Shakespeare's Mystery Play*, by Colin Still. Cecil Palmer. 12s. 6d. net.)

Orthodox Shakespeareans have never been easy in their minds when discussing the play. Some have recognized that Prospero stands for Shakespeare bidding farewell to his art, and looking down on mankind in the mood of the Creator. Further than this they have not ventured to pursue.

Mr. Still's book is a difficult subject for the reviewer ; and this has been apparent from the notices which have already appeared. The argument is that the play is an allegory constructed (consciously or otherwise) on the lines of ancient mythology and ritual, and the resemblances with certain known features of the ancient ritual initiation and to the story of the Fall are undoubtedly numerous and striking. Mr. Still has a symbolical explanation for each incident which befel the Court party ; and to Stephano, Trinculo, Caliban and Ferdinand in their wanderings about the island. The principal characters are interpreted somewhat in this way :

Prospero	. The Supreme Being
Miranda	. Wisdom (Dante's Beatrice)
Caliban	. The Serpent or Tempter (Desire)
Ariel	. Hermes ; The Angel or Messenger (Conscience)
The traveller	Mankind in general

As Mr. Still points out, the counterparts of these characters differ according to whether the mythology is of Greek, Roman, Egyptian, Biblical or other origin (for this is a world story), but, as he says, there is one universal tradition underlying all religions. The theme has been used by Virgil, Milton, Dante, Bunyan, and others, for, through all the ages, man has striven upwards fighting Desire, being guided by Conscience, and seeking the Ideal. Some ideas of the pagan ceremonies of initiation and advancement are apparent in freemasonry.

It is probable that there is a double allegory in this wonderful play, and that the subject of poetry figures largely in it. The author of *The Arte of English Poesie* (1589) shows how the word "poet" is from the Greek meaning "maker" or "Creator." In the play, Prospero resembles in some respects the mood of the Creator in his Creation. In the early chapters of *The Arte* we are told that poets were the first prophets or seers; the first astronomers, philosophers, and metaphysicians, and the first musicians of the world, for they "tempered all these knowledges and skills with the exercise of a delectable music by melodious instruments"—exactly the artifice of Prospero for charming the senses of Ferdinand, Caliban and the rest. Mr. Still could have strengthened his argument by quoting from Chapter III, that poets were "the first priests and ministers of the holy mysteries," for as he declares, all the main features of the play have their counterpart in mythology and religion.

Bacon's writings are steeped in knowledge of the kind which Mr. Still finds is contained in his interpretation. Moreover, familiarity with Virgil's *Æneid*, in the Latin text, such as is displayed in Act I, Scene ii of *The Tempest*, is more likely to have been at Bacon's command than in the memory of the Stratford player. And Mr. Still frequently compares incidents in the play with Virgil's *Æneid*. On pages 96-97 of *The Shakespeare Problem Restated*, Sir George Greenwood has given some of the parallels, while Mr. Anders in *Shakespeare's Books* points out that the figure of the Harpy (III 3) is apparently taken from *Æneid* III 234.

On page 206, Mr. Still observes: "The play anticipates by at least 200 years the evolution of theological criticism, and reveals in its author a degree of philosophic emancipation to which he might well have hesitated to give full and free expression in his own age. If (as is not improbable) Shakespeare were conscious of the general implications of *The Tempest*, he could not be wholly insensible of the charges to which it

might expose him. He would certainly be aware that to proclaim (as the play does in effect) the existence of a close affinity between the pagan myths and ritual on the one hand, and the mysteries of Christian religion on the other, would be to "use strange fire at the altar of the Lord." We have good grounds for believing that Bacon perceived this affinity; and what is more, he deliberately refrained from dealing freely with the subject. What, then, were the seemingly imperative considerations that induced him to "interdict his pen all liberty in this kind"?

Mr. Still quotes in a foot-note the final paragraph of the fable of Prometheus (*Wisdom of the Ancients*, XXVI): "And thus I have delivered that which I thought *good to observe* out of this so well-known and common fable; and yet I will not deny but that there may be some things in it which have an admirable consent with the mysteries of Christian religion. . . . But I have interdicted my pen all liberty in this kind lest I should use strange fire at the altar of the Lord."

If (as his own guarded language suggests) Bacon deemed it advisable to avoid as far as possible the frank and gratuitous discussion of questions involving anything in the nature of theological heterodoxy, would Shakespeare be altogether heedless of such considerations? No doubt they would operate less forcibly in his case than in the case of Bacon, who, as a prominent statesman, would be under additional obligations of prudence; but the fact remains that what Bacon did not think it "good to observe" Shakespeare would hardly find it "wise to assert." *The Tempest* strikes the thinking reader as a parable with deeply infolded meanings. Whether Mr. Still is always correct in his interpretation may be doubted, but he has certainly done much towards the unravelling of the inner meaning and purpose of the play. That Bacon adopted methods of concealment is clear from his own acknowledged writings, as in the preface to the *Wisdom of the Ancients*:

"And even to this day, if any man would let in new light upon the human understanding, and conquer prejudice, without raising contests, animosities, opposition, or disturbance, he must still go the same path, and have recourse to the like method of allegory, metaphor and allusion."

Mr. Maurice Hewlett, reviewing this book in *The Times*, seeks to escape from his difficulty with the inspiration that the play is good enough as an entertainment, so why bother about

its inner meaning? Mr. St. John Ervine in *The Observer* clutched at the same straw. He had not taken the trouble to refresh his reading of the play and referred to Ariel throughout as a "she."

R. L. E.

WILL O' THE WISP; or, The Elusive Shakespeare. By George Hookham. Oxford: Basil Blackwell, Broad Street. 3s. net.

This excellent little book, which is dedicated to Sir George Greenwood, from the study of whose works on the Shakespeare problem the author confesses he has drawn many of his conclusions, is calculated to do yeoman service amongst those who are beginning to lose faith in time-worn literary traditions, and who, in particular, are solicitous to find out more than is commonly known about the disputed authorship of the Shakespeare poems and plays. It is true that the author, like Sir George Greenwood, does not commit himself to the hypothesis that Francis Bacon was the actual author of all the works ascribed to Shakespeare, but, at any rate, he presents much accumulated evidence which sufficiently proves that Shakspeare of Stratford certainly was not. The work is one of the best to give to a beginner in the study of the Bacon-Shakespeare question. It is not extreme. It shows that the immortal plays could not, by any human possibility, have been conceived or written by the actor whose name (after his retirement) figured upon their title-pages. It is full of scholarly research and dignified utterance. It reveals more than ordinary perspicuity in the treatment of its subject, and displays a rare analytical power and a fine discrimination in the logic of its conclusions. In a word, the strictly judicial attitude is preserved throughout, and the indictment framed on the acknowledged facts of history, together with the comparisons of style and expression in the works of Bacon and the Plays, are irresistible. The author has the highest estimate of Bacon's genius and ability to have written the plays, but is careful not to suggest more than the possibility that he was their actual author. No better book could be introduced to those who are just beginning to tread the path that inevitably leads to the wider road.

H. S.

NIAGARA'S RAINBOW. By Willard Parker.

We have received with pleasure from the President of the American Bacon Society a little book of poetry from his own pen. Beautifully phrased and most musical in rhythm, it perpetuates the wonderful power of sacrifice always associated with Indian tradition and keeps its memory green. We hope to have more poetry from one so well equipped.

T. DEXTER.

We note with interest the *Mystery of Mr. W. H.*, by Colonel B. R. Ward, published by Cecil Palmer, 49, Chandos Street, W.C.2, a welcome addition to the research which is so necessary for our belief. Colonel Ward has not been content just to believe that Shakespeare *did not* write the Plays, but has searched for himself, and found good data to support his theory that Bacon was the head of a society which laid the foundations for the literary standard we are proud and rightly proud of in our English literature to-day.

ASTREA.

CORRESPONDENCE.

TO THE EDITORS OF "BACONIANA."

Controversy has now raged for a considerable time round the claim to Royal birth which Bacon is alleged to make in his bi-literal cypher as decyphered by Mrs. Gallup in the Shakespeare plays and other contemporary works.

It is well to remember that the cypher itself is Bacon's own invention though he may have been indebted to such cryptographers as Colonna and Porta who preceded him.

In the *De Augmentis Scientiarum* and *The Advancement of Learning*, 1640 edition, an account is published and examples given of the method and mechanism of this cypher. It is therefore important to gather together any scattered threads of historical evidence which may tend to confirm statements said to be contained therein, by believers in the cypher story.

As regards Bacon's claim to Royal birth, the following facts and dates may not be without bearing on the case in point.

The first two items are taken from Mr. Parker Woodward's book, *The Strange Case of Francis Tidir*, and the fourth and last from *The Graphic* of April 22nd, 1922.

I set them out in chronological order :

1. " In 1570 a Norfolk gentleman named Marsham was condemned to lose his ears for saying ' my Lord of Leicester had two children by the Queen.' "

2. " In 1571 a statute was passed making it penal even to speak of any other successor to the Crown of England than the [natural] issue of the reigning Queen, ' Naturalis ex ipsius corpore soboles.' "

A reference to this Act will be found in Camden's Works.

3. In 1576 Francis Bacon went abroad ; according to the cypher story he was hurriedly sent off to the Continent by the Queen when he had learnt the story of his Royal parentage. It is, in any case, an historical fact that in that year he travelled to France in the train of Sir Amias Paulett, our ambassador to that country.

4. " A state paper office was established under Dr. Thomas Wilson, clerk of the papers, in 1578." "

Such an act by Elizabeth as the last-mentioned would be most natural if she desired to have all the State papers under her immediate control, and would enable her to suppress any passages in her own life, or in the lives of members of her Court, which she might desire to keep hidden, while at the same time such an arrangement would put on record facts which in the interests of the succession it might be necessary to disclose at a future date.

Your obedient servant,

The Temple.

NOAH MOULE.

FURTHER BACON SECRET SIGNATURES.

TO THE EDITORS OF " BACONIANA."

In my article on " Bacon's Death," in BACONIANA for March, 1920, I remarked that Francis Bacon employed the methods of Trithemius to conceal his authorship, and that this was also disclosed by Mr. E. Leigh, in *Felix Consortius*, London, 1663.* Therein he wrote: " John Baconthorpe a Trithemius and others call him Bacon." By the article on " The Bacon Family "† it is evident that my interpretation of the enigmatical phrase of Leigh was correct because therein it is stated that the Lordkeeper, Sir Nicholas Bacon, derived the

* A. M. von Blomberg's *Bacon-Shakespeare*. Leipzig, 1912.

† *Baconiana*, March, 1921.

origin of his family from John Bacon of Baconthorpe (1462), who was called by Leigh a Trithemius. Now, there is no reason to believe that John Baconthorpe was a cryptographer, and the allusion is doubtless merely a sly hint to the cypher-methods of Francis. The cypher-method of Trithemius consisted in the transpositions of the initials of words of a text, which were the secret letters. The alphabet of Trithemius contains twenty-two letters only, the I and J being treated as identical, and also the letters U, V, and W, while the letter Y is excluded.

The *Minerva Britannia* of Henry Peacham is full of devices which reveal Bacon as the author, Shakespeare; Mr. W. T. Smedley, in his book, *The Mystery of Francis Bacon*, and the Baroness von Blomberg, *loc. cit.*, reproduce a number of them. One of the most remarkable of these devices is found on p. 34 of the *Minerva Britannia*. It represents a shepherd who is killing a serpent. Above is written, "To the most judicious and learned, Sir Francis Bacon, Knight." It is curious that the page-number of the page on which this appears is 33, and is printed with a large blot before it. The device contains a hand and the hilt of a large spear. The usual contention of Baconians is that 33 constitutes a seal of Bacon, being its numerical equivalent. The spear is also a hint to Shakespeare, as the shepherd is a personification of Bacon as the real author of the *Shepherd's Calendar* of 1579. Beneath the device of the shepherd, on p. 34, there are two stanzas. The first is:

"The Viper here, that stung the sheeheard swaine
(While careless of himselfe asleepe he lay)
With Hysope caught, is cut by him in twaine
Her fat might take the poison quite away,
And heale his wound that wonder tis to see,
Such soveraigne helpe, should in a serpent be."

Now, herein is concealed Bacon's name as an acrostic by the method of transposition employed by Trithemius. The capital initials of the first words of these lines are T, W, H, A, S. If we transpose these five places to the right, they turn in B, C, N, F, A. These five letters form the anagram F. BACoN. Both devices of Peacham on pp. 33 and 34 are reproduced in full in *Shakespeare Seals*, 1916, and in the book of the Baroness von Blomberg, already cited.

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(Dr.) H. A. W. SPECKMAN.

┐ Arnheim, Holland.

ON BI-LITERAL DECIPHERING.

TO THE EDITORS OF "BACONIANA."

The article with above title in last BACONIANA was interesting but not convincing. After careful examination of the variously shaped letters in the *facsimile* page from *Henry the Seventh*, with Mrs. Gallup's sorting out of the *a* and *b* fount letters, it is clear that quite a number of letters alike in form are set down as *a* and *b* fount letters indiscriminately! I have found the best plan to make exact comparisons is to deal with one letter at a time and not attempt to analyse all the letters together. The work is tedious, but more expeditious in the long run. The capitals are more consistent with the markings, but they are less numerous. The small letters seem to be the more important for that reason. As an example, let us take the small letter *p*. There are 13, altogether, on the page. Near the end of the second and third lines are two quite close together, which are marked as *a* fount. Why? The angle of the stem in each is different, and one has a *serif* at the foot of the stem, while the other has not. In other respects, they have both the same form. But on the 5th line, in the word *purpose*, the first is marked an *a*, and the second, a *b*, yet their angle of inclination is the same and both have a *serif* at the foot! On the 10th line, there is another *p*, marked as an *a* letter, but with the *serif* turning downwards. On the 13th line, the *p* in *private* has a *serif* at the foot also similarly turning downwards, yet is marked a *b* fount letter. On the 14th line, there are two *p*'s together, in the word *supprest*. The first has a *serif* (marked *b*) and the other has not (marked *a*). Now, on the 19th line, in *hopeth*, the *serif* is at the foot of the stem, the letter is marked an *a* letter, yet that and the first one in *supprest* just referred to and marked as *b* are "alike as two peas." On the 24th line, the first *p* has the *serif* again, but is a *b* letter.

On the 26th line, the *p* in *represe* is without a *serif* and is marked as an *a* letter. The last *p* on the 27th line in *Employment* has the semblance of a *serif* and is still marked an *a* letter. When Mr. Seymour succeeds in squaring this circle I will be ready to follow him, but at present it seems to me that he is pursuing a fantastical folly, for I think that is the correct description of a so-called cypher that depends on

differences in forms and yet which evidently takes no account of differences.

Yours truly,

20th February, 1923.

CANTAB.

[From the foregoing it is certain as a frost in May that "Cantab" has a real perception of the scientific method in the analysis of composite forms, and it is unfortunate that his faculty of observation is lacking the all-essential quality of precision. For he says that the first letter *p* in *supprest* and the letter *p* in *hopeth* (although marked *b* and *a* fount symbols respectively) are "alike as two peas," whereas the differences in their forms are really striking. And, out of the 13 letters *p* on the *facsimile* page, there are not any two exactly alike. Two things are here to be noted: one, that there is a difference in the *loop*, which "Cantab" has failed to discern or to mention; the other, that the first *p* in *supprest* has a serif at the foot of the stem, and the other in *hopeth* has only a half-serif. A similar analogy occurs with the first and second *p*'s on the page; one has a plain stem and the other has a half-serif: they are thus equal in power, although different in form; for by no manner of reasoning can a half-serif be confounded with a whole serif, any more than a pint of beer may be called a quart. In the word *purpose*, the angular loop of the second *p*, by a parity of reasoning, makes it a *b* symbol. Much might be said about the qualifying effect of the serif, as well as that of its angular relation to the stem itself, upon the form of the loop when it has a middle or neutral form to make it purposely "uncertain." In short, it appears plainly enough from the *facsimile* page that the letter *p*, when it has a declining loop as well as a full serif to the stem, should be marked as a *b* symbol; and that when it has merely a part-serif (or none at all, which amounts to the same thing) it should be marked as an *a* symbol. By this induction I find that Mrs. Gallup's markings are correct. It must be remembered that the Bi-literal cypher does not rest on fixed and constant forms, but on form-relativity, *i.e.*, on ever-varying forms in which the typical differences of the *a* and *b* fount letters are mingled for the express purpose of confusing, as Bishop Wilkins pointed out in 1641. But no error can arise in determining the symbols themselves, because they are conformable to the fixed law of numerical frequency as revealed in the construction of the Bi-literal alphabet itself. In practice, the *a* symbols have an average ratio to the *b*,

of nearly two to one. And experiment soon settles which is which.

It would be very interesting and perhaps more convincing if Mrs. Gallup would favour our readers with her own doubtless well-considered reasons for the classification of this letter which has seemingly disturbed the spirit of "Cantab" and caused him to hastily regard the cypher itself as "a fantastical folly" on no better grounds than an obviously superficial examination of it.—HENRY SEYMOUR.]

TO THE EDITORS OF "BACONIANA."

SIRS,—May I draw your attention to these two paragraphs?

"There is no evidence whatever, save a very late tradition, of John Shakespeare's occupation of the Western House, commonly called 'The Birthplace,' before his purchase of it in 1575."—*Notes and Queries*, October 20, 1920.

"There are four years, 1585-1589, during which nothing certain is known of Shakespeare's whereabouts. In a letter addressed to Sir Philip Sidney from Utrecht, 1586, to his father-in-law, Walsingham, there is a passage—'I write to you a letter by Will, my Lord of Leicester's jesting player.' In the first volume of the Shakespeare Society's papers Mr. John Bruce asks, Who was this Will, my Lord of Leicester's jesting player? He may have been Will Johnson, Will Sly, Will Kempe, or, as some have thought, even the immortal William himself."—*The Book of Days*, vol. 1, p. 183.

Did the "immortal" one hold horses for Burbage outside his theatre for a short spell at the commencement of his "immortal" career, and then did an *influential friend* have him transferred to the Army as a "clown" or jesting Falstaff? This is more than likely.

Yours, etc.,

ALICIA A. LEITH.

Ash-Wednesday, 1923.

A FABLE.

Columbus performed a trick of standing an egg on its small end. The big end was marked B and the small end S, maybe standing for Bacon and Shakspeare respectively. Afterwards the egg was examined, its two ends compared, and the trick detected. The small end had simply been *flattened*.